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EMORY UNIVERSITY ATLANTA, GEORGIA 30322

UNION HARP AND HISTORY OF SONGS

Brief Sketch of the Authors of Tunes and Hymns

Newly Arranged Tune and Song Book Consisting of Sacred Tunes, Songs and Anthems

Prepared for Churches, Sunday-Schools, Singing Schools, Conventions and all Public Gatherings

As Well as Private Classes and the Home

Arranged so as to be easily understood by amateurs and new beginners, as well as musicians. Up to date improved methods, and made attractive. Every tune arranged so as to present at sight everything necessary to successfully sing or play the music.

Full rudiments, specially arranged, and a new way of locating the key, note, letters and leading notes with ease. Showing how to render music in any notation, four, seven or other numbers of notes, regardless of their shape, and a history of the author of words and music, printed in connection with each tune.

Contright, 1907, by J S JAMES

PREFACE

Music is an art and science which has attracted the attention of the human family almost from the creation of man, and will continue its work in the world as long as time shall last. We present this volume as a part of our contribution to its advancement, with a hope that our efforts will not be in vain.

It is believed by the author that it contains more standard hymns than any other volume of its size yet published.

The music, taken as a whole, is second to none, if it is considered with a view of getting the real value and usefulness of it as sacred songs. It supplies a long needed want and amply fills such need in the form presented in this work. When fairly under-

stood and considered, we believe it will be appreciated by musicians and all admirers of sacred music.

In the Introductory following this preface is set forth many of its advantages over similar volumes. Detailed explanation of some of its merits are given.

We extend our sincere thanks, gratitude and appreciation to the Committee appointed by the United Sacred Harp Musical Association for its valuable assistance and aid in the work necessary to be done in getting out this book, and for its hearty endorsement of the same.

DOUGLASVILLE, GA. April, 1909.

J. S. JAMES.

SPECIAL NOTICE

In all tunes used in this volume, where the copyright of the tunes used have not expired, we have used the tune by permission of the composer or those owning the copyright. The copyright obtained on these various tunes, in 1908 and 1909, by us, is a copyright of the form of such tunes as they are presented in this book, including the history and date of the composing of the hymn,

the author and date of the music, and also the Scripture reference as it is applied in the particular tune to which it is attached.

All the tunes that are copyrighted by the undersigned the copyright extends to all the forms as they are presented in this book.

J. S. JAMES.

ENDORSEMENT OF COMMITTEE

The undersigned, members of the Revision Committee, appointed in pursuance of a resolution adopted by the United Sacred Harp Musical Association, on revising the Sacred Harp and to superintend the compilation of other smaller music books, provided for in said resolution, proceeded with their duty and have assisted in the compilation of the "Union Harp and History of Songs."

We believe that it amply supplies a great needed want for the singers and players of sacred music. We also believe it possesses all merit claimed for it by its author, and heartily commend it as a first-class music volume. An examination of its pages will con-

vince any lover of music of its superiority and advantage over other music books.

	Respectfully submit	tea,
J. H. Tyson,	C. H. NEWTON,	W. J. Long,
M. D. FARRIS,	S. W. EVERETT,	S. M. DENSON,
J. C. MOORE,	T. J. Denson,	W. H. BELL,
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T. M. PAYNE,	B. S. AKIN,	A. OGLETREE.
J. C. Brown,	M. F. McWhorter	R, Berry Holder.
	GEORGE B. DANIEL	I.,

INTRODUCTORY

In compiling this music book several things have been uppermost, which may, in part, be detailed as follows:

1. To get together a large number of the best hymns, suitable for religious worship in the Churches, Sunday-schools, Conventions and other religious gatherings, and suitable for the homes of the people who appreciate the best hymns.

A glance at the hymns and words will convince an unbiased mind of their superiority for such purposes.

2. To bring into use only such sacred tunes as are at the head of the list. Most all of the tunes herein contained are generally acknowledged to have come from the highest sources and best composers. Proof of their standing is, that they have been adopted and are being used in the leading churches in this and many other countries, wherever Christianity is adhered to, or its principles contended for.

No music book of its size contains a greater number of living sacred songs and standard hymns. It needs no argument to convince those who are posted of the indispensable value of the older melodies presented, when tested as sacred tunes. They have established themselves to be high class sacred music. The modern music has been carved out of a large mass of tunes, and selected on account of its popularity among the people.

The tunes never before print I generally run up to a high standard, and when tried will prove their own value for usefulness as sacred songs. 3. The aim has been also to furnish the lovers of music, who sing and play, an insight into the character of the composers of the music, and authors of the words, and to print the same in connection with each tune, so that we can understand what we sing, play or hear.

This plan has been carried out as far as possible, and with few exceptions we have given at least a sketch or synopsis of the authors of the words and music. This, we believe, will be helpful to those who admire sacred songs, especially among the people who are not accessible, so they can acquire accurate knowledge about them. So far as we are aware, this plan has never been attempted before, and is now presented for the first time. How far we have been successful in this effort will remain for an abiding public to settle.

The correct dates of the music, and the writing of the words, have been given in each tune, doubtless there are some inaccuracies in some of them. To find the name of the authors, dates of music, and of words, has been an onerous, burdensome task, and has required unlimited research, as much so as if we had intended writing a book of two thousand pages of historical matter. One reason that makes it more troublesome to ascertain the dates and authorship of the music and words is, in the published histories, it appears, that many composers have made slight changes in the words and music in a large number of tunes, and have claimed them as their own productions. This has made it very hard indeed to get at the original composers of many of the older melodies and hymns, and besides, there are many errors in some of the histories

INTRODUCTORY Continued

about the authorship of hymns and tunes. Our aim has been to get at the correct authors of both music and hymns.

- 4. We have added additional lines of poetry, or the balance of the hymn, in cases where needed.
- 5. We have tried to give each tune the proper key so it can be played on the piano, organ or other instrument, and placed the key on the top of the page, so it can be easily seen by the performer.
- We have quoted the Scripture reference to almost every tune, represented by the sentiment of the words, and this has been no little task.
- 7. Certain verbal errors and glaring inaccuracies in some of the old tunes have been corrected, we have stayed, however, near the old land marks of the standard hymns and tunes, which have so successfully stood in the past, and will in the future stand all adverse criticism. Wherever corrections have been made, they are believed to be absolutely necessary to meet the severe criticism of the modern harmonists, and which will in no way interfere with the old ideas, harmony, melody and general plans. They have stood as they are for years, and pleased the music-loving people. We prefer not to make the fatal mistake, made by some of our musical brethren, in radically changing these standard tunes to make them conform to what they are pleased to call modern harmony. In nearly every case the alteration, in place of benefiting the tunes, have greatly impaired the melody of them, and to a considerable extent, destroyed the sacredness of the song. Such errors we have tried to avoid.
- 8. The tunes and hymns in this volume have been carefully selected, on account of their popularity, with a view and hope that they will be appreciated by the church people. Hardly without an

exception, they stand right up at the top of the best sacred tunes. Nearly all of the new tunes come from sources that will convince any one, who investigates it, that the authors are devoted to the cause of music, and are doing what they can to advance its interest, as well as the Master's cause, in the various sections where they reside.

EXPLANATION

In nearly all tunes we use four staffs; the lowest staff, Bass, the next to the lowest staff, Tenor, Soprano (or the leading part) next to the top staff, Alto, (or Counter). The top staff, treble.

All tunes have four shaped headed notes, "Me, Faw, Sol, Law," In major music, the key note is Faw, in the minor music it is Law. Generally when four staffs are used in writing music in the United States, the different parts: Bass, tenor, alto and treble are placed on separate staffs. In some of the books, the tenor (or leading part) is placed on the top staff.

- 10. The rudiments of music in this volume speak for themselves. It is believed that no such a full explanation and as easy to understand, as they contain, has before been printed. Special attention is called to them.
- 11. This compilation has been made and carried on in pursuance of a resolution adopted by the United Sacred Harp Musical Association, at its third annual session, held in Atlanta, Ga., September, 1907, and under the supervision of the committee of said association then appointed. We call special attention to the endorsement of this committee. The following plan of indexing has been made, and will greatly aid the singers and performers in finding what they want without trouble.
 - 1. General index to tunes and their authors.

- 2. General index to words, hymns and their authors,
- 3. Alphabetical index to authors and their lastory, words and tures.
 - 4. Index to metrical tunes, alphabetically arranged.
 - 5. Index to Scripture references.
- $\,$ 6. All tunes and words are divided under appropriate subjects.

HISTORY OF THE NAME OF HARP AS USED IN SONG BOOKS

A perusal of song books will show a great similarity in the names of a large number of those composed and published in the United States. Without entering into details on the subject, it will suffice to say that many of the composers have been specially fond of having the word "Harp" connected in some way with their song books. Beginning as far back as 1805, to the present year, 1909, we find a large number of them, and for the information of those who may be interested in the subject, we give the names of a partial list of books, dates and names of the authors:

Columbian Harp, 1805, by Jeremiah Ingalls. Weslyan Sacred Harp, 1820, McDonald & Hubbard, Western Sacred Harp, 1830, by Samuel Wakefield, Western Harp, 1831, by Mary M. B. Dana, Harp of David, 1842 and 1844, by Goo, Kingsly, American Harp, 1820–1832, Chas, Zuner, The Sacred Harp, 1834, T. B. Mason, American Harp, 1827, N. C. Bochsa, Sacred Harp, 1834–1849, James Heckolt, Ohio Sacred Harp, 1834–1846, T. B. Mason, Christian Harp, 1836, Samuel Wakefield The Christian Harp, 1837, Le. B. McCam, Zion Harp, 1838, Church, Simon Joplin,

Zion Harp, 1838, Sunday-school, J. A. Getze. Episcopal Harp, 1838-1848, Dr. Tuckerman, Western Harp, about 1840, Mrs. S. B. Shindler, Harp of the West, 1840, Webster & Sharp. David's Harp, 1842, H. W. Dav. Harp of Judah, 1840 1853, L. O. Emerson, Congregational Harp, 1841, L. P. Barnes. Harp of Praise, 1842, Leonard Marshall, New Congregational Harp, 1843, L. P. Barnes, The Sacred Harp, 1844, 1850, 1859, 1869, first by B. F. White and E. J. King, the three last revisions by B F. White, Young Ladies Harp, 1849. George Kingsty. Harp of Columbia, 1848, 1851, Swan & Swan, Hesperian Harp, beginning 1837, completed, 1848, Wm. Houser. American Church Harp, 1848, W. H. Rhinehart, Harp of the South, about 1849, T. B. Woodbury. Christian Harp, 1850, Renbush & Keifer, Modern Harp, 1850, E. L. White & G. L. Gauld. Masonic Harp, supposed to be between 1835, 1845, Geo. W. Chase. Southern and Northern Harp, date not known. Northern Harp, about 1860, Mary S. B. Dana. New Harp, between 1835 and 1847, A. D. & J. H. Fillmore, Taras Harp, 1843, J. A. Getze, Harpsicord, 1852, L. Marshall, Social Harp, by John G. McCurv, 1855. The Harp, date and composer unknown. New Sacred Harp, 1879, J. L. White and B. F. White. Harp of the South, 1895, A. J. Showalter et al. Six Weeks Harp. Sabbath Harp, Chas, F. Henburn. Zion Harp, Mary B. Dana. Golden Harp, Oliver Holden, about 1818. Western Harp. Ozias Harp, Oziaus, Temple Harp, Allebach and Hun berger. Peters Catholic Harp, W. C. Peters.

Northern Harp, 1838, Henry E. Moore,

The Sacred Harp, 1909, now in process of revision by J. L. White et al., being a revision of the Sacred Harp of B. F. White and E. J. King, and B. F. White, mentioned in this list.

"Union Harp and History of Songs," this volume, 1909.

From 1830 to 1860, the authors of song books often used the word "Harp" as will appear in the above list. There are many other books than those mentioned above, having similar names, but we have been unable to get sufficient data about them. Parts of the old books are destroyed, and of the others, only fragments remain. The first part of the books are torn off and destroyed, and no dates of their publication, or names of composers, can be found. We give the above list, as there are so many people in Georgia and Alabama and other states, who have sung so long, and used what is now called the "Old Sacred Harp." by B. F. White, they would like to know something about the origin of the naming of books in connection with the word "Harp." We name this volume "Union Harp and History of Songs," the name being selected for the following reasons:

- 1. The committee appointed by the U. S. H. M. A. to revise the Sacred Harp and prepare some smaller books suggested it to the Author.
- A number of the older standard tunes herein contained were first published in some of the books mentioned in the above list, and a great many of them appear in several of these different books.
- 3. We have placed these older melodies, appearing in the list of books above named, with valuable tunes of more recent dates, and along with the tunes never before published. Taking all the

tunes as well as the history of them shows a great congeniality among the tunes, which also suggests the name of "Union Harp and History of Songs." It has been done with the further view of uniting the old standard melodies with those melodies of a more recent date and associating the old with the new tunes never before published, and blending the union of all together. And as the compilation is the outcome and product of the many singing associations and membership of the U. S. H. M. A., it is believed that the suggestion of the committee, who selected it, came to the proper conclusion in doing so.

OLD AND NEW HARMONY

We have allowed the older tunes in this book to retain the harmony as well as melody, as when composed. To have changed them, would largely have destroyed their identity, if not greatly impaired their usefulness. We have also printed the new music furnished us practically as it was composed. While we have corrected a few errors in some of the tunes, we have not undertaken to change the harmony or melody, or even the form of them, believing it best to follow the idea of the composer and let the tunes appear as they really came from the hands of the authors. A number of songs have no Alto. Some of them might be improved by adding Alto, but in order to do so successfully it would require the changing of the other parts to a considerable extent, so much so as to interfere with their present harmony and melody, hence we believe we will get better results by allowing the tunes to stand just as they are, believing that in their present shape they will please more than they will displease.

J. S. JAMES

Rudiments of Music.

By Joe S. James.

1	Λ-	mh at	:-		written?	,
Ι.	. Un	What	IS	music	winnen.	,

Space

Music is written on five equidistant, parrallel, and horizontal straight lines and their intervening spaces which is called a

Staff.

	5th line.——			
	Ash tine		4th space	
			3rd space,	
	3rd line.—		2nd space.	
	2nd line.—		<u> </u>	
	1st line.		1st space,	
This staff	lines called	ged when it become	s necessary by adding the difference of the diff	ıus;
	-			
Space belo	ow		- Ledger lines below	_

2. How many parts are there to music?

In vocal and most instrumental music there are POUR PARTS, sometimes only three, viz; Bass, Tenor, Alto and Treble. These parts are sometimes called other names; When only three parts are used, Alto is generally left out.

3. How can you tell when these different parts are to be sung or played together?

These various parts of music are all included in a character placed at the beginning of the composition called a

	TREBLE.	
	ALTO.	
Br	-	
Brace.	TENOR	
	BASS,	

4. Are there degrees in music? Yes, each one of these lines and spaces is called a

Degree.

4

5. Do the lines and spaces represent degrees, numbers and distinct sounds?

The lines and spaces of the music staff do not only represent separate degrees, but separate numbers and distinct sounds, and this applies to added lines and their accruing spaces as do the first five lines and intervening spaces; There are therefore NINE DEGREES on this music staff, Thus:--

The Degree Staff.

 	g g
	8
— 5 — b	.,
 - i	

6, Are the first seven letters of the alphabet placed on the staff?

On this staff are also placed the first seven letters of the alphabet, A, B, C, D, E, F, G. These letters and the staff upon which they are placed are always stationary. If the seven letters are not sufficient to reach high or low enough for the tune, you repeat the letters as occasion may require, always in their regular order-

Lettered Staff.



NOTE. In reckoning the degrees-- Letters, ect, of the music staff, we always count upward,

7. How many sounds or tones are there said to be in nature? There are only

Seven Primary Tones

when an eighth tone is used it is a repetion of the first one of the series.

8. What is this series of eight tones called?

It is called

The Scale.

9. What are the tones of the scale named from?

The FIRST EIGHT NUMERALS, the lowest being called ONE; the next above it TWO; the next, THREE; and so on. The highest is called EIGHT; the next below it SEVEN; the next SIX: and so on.

10. What is this highness and lowness or tones called?

The highness and lowness or the distance up and down between any two tones is called an

Interval.

11. How many intervals are there in the scale, and how many kinds? There are seven intervals which are of

Two Kinds.

LARGER and SMALLER.

12. The small intervals being only half as great as the larger ones what are they called for the sake of convenience?

Steps and Half-Steps.

there being FIVE WHOLE STEPS, and TWO HALF--STEPS.

13. Where do the half-steps occur?

Between

Three and Four And Seven and Eight.

14. What is the order of intervals in the scale?

The human voice naturally makes a whole step from One to Two; And from Two to Three a whole step, from Three to Four a half-step, from Four to Five a whole step, from Five to Six a whole step, from Six to Seven a whole step and from Seven to Eight a half-step.

15. What arises from the seven tones of the scale?

From this reason arose what is called in music octaves. An octave is an interval of eight degrees. The first octave begins on number one and includes eight as follows:

eig it, as follows;	
·	* 6 7
	9 — — — — — — — — — — — — — — — — — — —
——, <u> </u>	

There is a general scale in which the tones extends not only from one to eight, but from one to f freen; This is called

The Extended Scale.

Number eight of the first octave is number one of the second octave, viz:



So the first octave numbers from "one to eight" and the second octave from "eight to fifteen" and the third from "fifteen to twenty-two" ect.

In the general scale, in the same way with all additional tones or octaves, fifteen being number one of the third octave, twenty-two number one of the "urth octave, ect.

16. What other character or signs are placed at the beginning of the tunes? On this staff, at the beginning are placed characters called clefs, G, C, and F clefs. A clef is a character used to determine the name and pitch of notes on the staff to which it is prefixed.

The letters are placed on the staff, according to the G clef. thus:

		G	
		E	
	——————————————————————————————————————		
7	<i>-</i>		
F G-			
Е			
D G, is a	n the second line, when	the G clef is used.	

					,	_	A	5
					F. F			•
tet .				D	E			_
		В						
	G	Α						
E								
C, is on	the third line w	hen the C	cla ^r is	used.			В	
<u> </u>					G	×_		-
7:			<u> </u>	F-				_
		<u>с</u>						_
	A B							_
F G								-

When the F, clef is used, F is on the tourth line and space below.

Musical Notes.

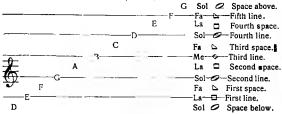
17. Are there any signs or characters in music called notes? What do they represent? How are they placed on the sta.?? What are they known in music to be?

There are characters in music called notes; these notes are placed on the staff, and are representatives of musical sounds or tones, and are placed on the staff so arranged as to make the tune desired. The position of the notes on the staff is what is known in music as pitch of tones

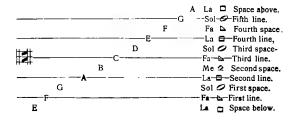
- 18 What are these notes called? Give the name of them in each system whether for or seven notes are used.
 - 15 € 1. neaded notes they are called Mi ♠, f ♠, Sol ♠, La ■. Four in numar round, or seven shaped notes, they are called Do ♠, Ray♥, M.♠,

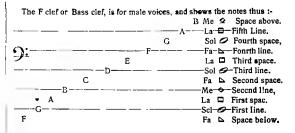
The following examples shows the position of the notes on the staff when the four shape system is used

TENOR OR TREBLE STAFF. (G Clef.)



The C, or Alto clef shows the position of the notes as follows.





The Seven Shaped Notes.

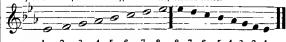
The following examples shows the position of the notes on the staff in the different notations.

Shape Notes. Key of C. G Clef. Do, or One, is on added line below.



Round Notes, (Read by their position on the staff.)

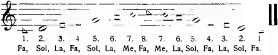
Key of E flat. B. E and A flat. (Three flats.) Round notes.



1. 2. 3. 4. 5. 6. 7. 8. 8. 7. 6. 5. 4. 3. 2. 1. Do, Ra, Me, Fa, Sol La, Se, Do. Do, Se, La, Sol, Fa, Me, Ra, Do.

The Scale or Gamut, four shape notes.

Names and position of the four shape notes on the G clef staff. (Key of C.)

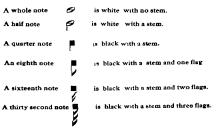


19. Does the shape of a note make any difference about its position on the music staff?

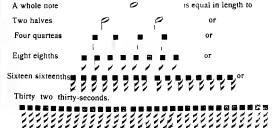
No, the shape of the notes do not have anything to do with their position on the staff; They occupy the same line or space on the staff; regardless of the shape of the note, which is seen by reference to the staff set out above.

Comparative Length of Notes.

20. Can you explain the shape and color of the head of each note? Yes, they are as follows:



A table of the comparative length of notes.



Dotted Notes.

21. Are there any longer notes than these?

Yes, when a dot is set to the right of the note it adds one half to its length. A dotted whole note is equal in length to three half notes, ect.

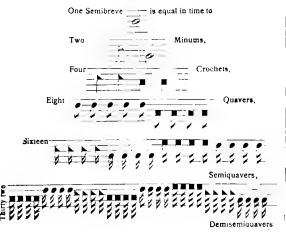
22. When you sing or play round or shape notes how are the notes fixed? As stated above they are called Do, Ra, Me, Fa, Sol, La, Se. But their lengths as to whole, half, quarter, ect. are the same in all the books.

23. How many notes of different lengths are there used in music?
There are six

24. In what way do we consider these notes in music in relation to time and what are the different names of them?

We consider these notes in relation to the time of each, they all differ in time. They are called Semibreve, Minum, Crochet. Quaver, Semiquaver, and Demisemiouser

The following shows the proportion each note bears another as they appear in the songs regardless of notation.



The Semilieve is now the longest note in music and is called a measure note. There are contain modes of tiving that takes a dotted semilieve to fill a measure.

25. Are there any leading notes and key notes in music? In each tune written on the staff there is a

Leading note and Key note.

The leading note is always on some one line or space of the music staff and so is the key note. When the leading note is discovered, then the key note is on the next line or space above or below it, and wherever you find the key note it is always No. 1.

26. How many kinds of music is written and in use, and what are they called?

Two kinds of music are in use

Major Bright and And Minor plaintive and melancholy.

When Major music is written, the key note is on the first line or space above the leading note. In Minor music the key note is on the line or space below the leading note (Further explaination made under head of "MAJOR and MINOR".)

27 When you sing one, two, three or four parts, what is it called? When one, two, three or four parts are sung or played, it is called a

Tune.

28. What is a tune?

An Air, A Melody;

A succession of measured sounds, agreeable to the ear and possessing a distinct and striking character; to bring into harmony.

29 What are the different parts of music called? They are called as follows:

- 1. BASS, The lowest part.
- 2. TENOR, The leading part.
- 3. ALTO, next to lowest part,
- 4. TREBLE, written on Tenor staff.

NOTE; The ALTO, sometimes called COUNTER is sung by female voices of low register BASS, is sung by male voices of low register. TENOR, the leading part (Cantus, song.) is sung by male voices of high register. This part, by some writers is called SOPRANO, and is sung by female voices of high register.

30. If the Bass, Tenor, Alto and Treble are all sounded at the same time and cord with each other, what is it called? It is called

Harmony.

HARMONY is the art of binding tones into cords and treating those cords according to certain rules.

Note. Harmony is the foundation of Melody and we must have a knowledge of one to appreciate the other. One is not complete without the other, if we hear a succession of harmonies we cannot fail to detect in it a perfect flow of melody.



31. What is melody?

MELODY

is known to be a

succession of harmonies in a tune

When harmonic cords successfully blend into each other, it is said to be perfect melody. MELODY is a succession of simple tones so arranged as to produce a pleasing effect upon the ear. (See example under head of MELODY.)

32. How is the key note changed on the staff?

The key note is changed on the staff by characters called

SHARPS AND FLATS.

Sharps # and Flats >

Appear just after the clefs, in the beginning of the tune, if any are used, and are called the

SIGNATURE.

When the key note is discovered either in its natural place or by sharps or flats, they always come in their regular order on the staff. The changing of key note changes all other notes so as to follow in their regular order after the key note on the lines and spaces of the staff.

Note: Further explaination of sharps and flats, leading notes, ect, will appea under head of SHARPS, FLATS, LEADING and KEY NOTES.

33. When you emphasize or stress any part of the music, what is it called? In rendering music this emphasis is called

Accent,

There are certain signs in music placed on the staff showing, where and how the tune is to be accented, the words or poetry used in the composition in many tunes often directs the place for natural accent by the sentiment of the words

34. Is there any time to music?

Yes, there is what is called time to music, and there is always placed on the music staff signs showing what kind of time the music is set to, this is called

MODES OF TIME

There are numbers of them;

among them are common, triple, compound and others. Mode of time is a particular system or constituting sound, by which the octave is divided into certain intervals according to arrangement of the tune or notes on the scale in major or minor key.

35. Are there any figures at the beginning of a tune?

Yes, there are figures placed at the beginning of a tune when understood, will tell into how many parts the measure is divided.

- 36. Is the staff above referred to of five lines divided into measures?
- Yes, it is divided into measures by placing a small bar across the lines of the staff, each of these sub-divisions by these small bars is called a

MEASURE.

And the small bars across the stsff are called

MEASURE BARS.

37. Is there any beating of time in music?

In each of these measures there is what is called

Beating Time.

This beating of time is done with the hand, and according to each mode of time, the beats are carried on. In some of the modes there are three beats, down, left and up. In some music book there are four and six beats to the measure. When we have four beats it is down, left, right and up. If six beats, down, down, left, right, up and up. In all of these different classifications it is called beating time.

- 38. How many classes of music are there?
- In all books there are two classes.
- 39 Name them.

Major key and Minor key

40 How do we find out the key note and what is it in the Major Key?

The key note in the Major scale is called faw, and in the Minor it is called la.

41. What is a Key note?

It is the

TONIC;

number one of any key.

Chief fundamental ground-tone or first note of the Scale.

42. What is a Leading Note?

It is the Major seventh of any scale; the Semi-tone below the Key note: the third of the dominant.

From the Leading note the Major and Minor key lead out.

43. Is there any difference in a leading note and Key note? There is a difference.

44. What is the difference in them?

The leading note is stated above. The key note means a scale or series of notes progressing diatonically in a certain order of intervals

The first note of the scale being called key note. See further statement under separate head.

45. What is the name of the leading note in the four shape note method and what is the leading in the seven shape and round note systems?

Where Four Notes Are Used, Me.

is the leading note in th four note system, and si is the leading note in the seven shape and round note system, when seven notes are used. In the four note system when you find mi, if in the Major key, it will be faw, one degree above mi. If mi is on the line, faw, the key note, will be on the space above. If mi is on the space then faw, the key note will be on the first line above it. It it be in the Minor key, ia will be the key note. It will be located on the line or space below the Major key.

Where Seven Notes Are Used, Se or Te

is the leading note, and whenever you find si, if in the Major key, the key note, do, will be the next line or space above si, one degree above. If it be in the Minor key you will find the key note la in the next line or space below si, one degree below si, and this same rule is followed up as to each part of the tune, either tenor, treble, bass or alto.

Wherever the M1 is found on the staff in the four **name** system as used it is Si in the seven note system, whether it be in seven shape or round notes.

The lowest Fa in the four note system is Do in

the seven or round notes, as well as each octave above and below gives the same note. The lowest sol in the time in the four note system is called rain the seven or round note system, and

Each Octave, above and below, give the same note.

The other notes,

faw, sol, la in the four shape notes are called by same names in the seven shapes and in the round notes as they are in the four note books.

46. What are Rests in Music!

Rests in Music are known by marks of silence corresponding in lengths to the notes set out as above.

Rest means Pause, Silence,

47. How are they represented and known?

They are represented by different characters; named: whole rest, half rest, quarter rest, eighth rest, sixteenth rest and thirty second

There are also Dotted, Rest marks the same as Dotted notes, when you add a Dot, just after either of the Rests it adds one-half to its length. Names and position of each of the Rests on the Staff are as follows:



Semibreve. Minum. Crochet. Quaver. Semlquaver. Demisemiquaver.

The Semibreve Whole Rest, Minim half rest, Crotchet one-fourth rest, Quaver eighth, Semiquaver, Sixteenth and Demisemiquaver thirty-second rest.

48. How many notations are now used in music? It is unaccord that there are

Three Notations

but they are all writter

the same general system and principle.

49. How are these three notations applied and what is tach call. They are called

FOUR NOTES, SEVEN SHAPES AND ROUND NOTES.

50. Explain the four note system when the composition or tune is written in four notes.

The head of the notes are shaped as follows: Mi • Faw : Sol • Luga 51. Can all tunes be sung or played to these notes?

Yes, Mi is the leading note and governs the other three. when you find Mi if the notes are going up on the scale they proceed in their regular order thus; Mi, Fa, Sol, La, Fa, Sol, La, Mi, Going down, Mi, La, Sol, Fa, La, Sol, Fa, Mi.

52. Explain when seven shaped notes are used?

When seven shaped headed notes are used they are as follows:
Going up the scale they are Do, A. Ra. W. Mi, A. Fa, R. Sol. D. La, R. Si. A. and Do. again. Going down, t'e order is reversed.

These notes have for many years been called patent notes. It was believed that Jesse B. Akin obtained a patent on them, but after full investigation it has been ascertained that no patent was ever obtained under the patent laws of the United States at Washington, D. C. 53. Explain the round note system?

The round note system is exactly like the seven shape note sys-

tem except all of its note heads are written round a See page 6.

54, How do you tell the notes of four and seven shape?

Tunes written in four and seven shape note system, you can tell the name of the notes by the position they occupy on the staff. And also by the shape of the head of the notes.

55. How do you tell round notes?

When round notes are used you can only know the name of the sotes on account of the position they occupy on the Staff, See page 6.

Lesson I.

1. What is a sound?

A sound is anything and everything audible. It is noise, report, the object of hearing, a vibration of the air, caused by a collision of bodies or other means, sufficient to effect the auditory nerves. Sound is the noise produced by all vibrating bodies.

2. What is a musical sound and what is it called?

It is called in music a

Tone.

9. How is a musical sound or tone produced? It is produced by the

Vibrations of sonorious substances,

such as an

organ pipe, strings, wire reeds, etc., and the human voice.

4. What is the

Human Voice

when applied to music?

The voice when applied to music constitutes the tones or sounds, produced by the

Vocal Organs

in singing.

5. What is the difference between musical sounds, or tones, and mere noise?

All sounds are the result of atmospheric vibrations affecting the ear. Musical sounds or tones are produced by

Regular Vibrations, and

differ from mere noise, whose vibrations are irregular and confused.

6. How does the pitch of a musical tone rise?

The pitch of a musical tone rises in proportion to the

RAPIDITY of the VIBRATIONS

that produced it.

7. How do we perceive tones?

Tones may be perceived by the human ear ranging from about sixten vibrations in a second to nearly forty thousand, more than eleven octaves.

8. How many octaves are used in music?

The best authorities tell us there are only about

Seven Octaves.

used in music.

9. In order to understand music is it necessary to study the science of accoustics?

The science of

Accoustics

is of profound value to any one who would gain an insight into the structure, art and science of music.

Note:—Teachers should see to it that their pupils understand the law of accoustics. It has been greatly neglected in giving instructions in music lessons

10. What is understood by the term vibration?

Vibration is the tremulous motion of the air by which sound is produced, the sound being grave or acute as the vibrations are fewer or more numerous in a given time.

11. What does accoustic mean?

Accoustic means the science of sounds; the science treating of the

Laws of Sound.

For further definition see Groves' or Elsons' Music

Dictionaries

12. What is the difference between a musical tone or sound or an ordinary sound?

A musical tone or sound differs from an ordinary sound in this A musical sound or tone is regular, smooth and even. Noise is ir regular, rough and uneven; the first gives joy, pleasure and satisfaction to the hearing, while the other has the reverse effect on the hearing and is grating to the sense of hearing. When two or more sounds are made at the same time and fully agree with each other and blend together, they are musical and a succession of such sounds are said to both produce melody and harmony. When they are irregular, rough and do not blend togther so as to produce melody and harmony they are denominated common noise; grating sound

Lesson II

 What distinct property has every musical tone or sound? As above stated it has three, it may be long or short; high or low: loud or soft.

 Tones or sounds in music being 1 ng or short, high or low, loud or soft, from this arise how many departments or known properties of music?

There are

Three Departments,

some music writers claim four. They are usually treated only in three departments.

3. Give the names of the three departments.

The first is

- 1 Rhythmics.
- 2 Melodics.
- 3 Dynamics.
- 4. What is rhythmics?
 Rhythmics is the division of

Musical Ideas or Sentences.

into regular

Metrical Portions,

represents the regular pulsation of music. It relates to all in music regarding time.

5. Of what does it treat?

It treats of the length of musical tones or sounds which are represented by syllables or

Characters called notes.

Such notes are placed necessary to make the

on the music staff in each tune as may be necessary to make the tune desired. Under its provisions and sub-divisions it is to music what time is to nature.

- 6. Does rhythmics treat of tone lengths, notes and rests? Yes.
- 7. What are the various

Tone Lengths

in common use called or

gamed relatively?

Whole, half, quarter, eighth, sixteenth, thirty-second, dotted whole; dotted half; dotted quarter; dotted eighth and dotted sixteenth.

8. How are they represented?

They are represented by syllables of different forms called motes which are

Named according to the length

each represent. See length of notes as heretofore stated.

- 9 In music there are marks of rest, how do we reckon them?
- By different characters heretofore given. See page 12.

Lesson III.

1 How is music divided in relation to measures?

Small Portions

called "measures" which are sub-divided into

Accented and Un-accented Portions

2. what is a measure?

It is that division of time by which the movement of the music is regulated. It is the space between two bar lines on the staff,

3. Are there parts to the measure?

Yes, the parts of a measure are manifest by regular counts, pulsation or motion of the hand, called beats.

4 How are measures represented?

By spaces between vertical lines called bars, extended across the staff.

5 What is a double bar?

A double bar is a

Broad Bar.

drawn across the staff

6. What does it generally denote?

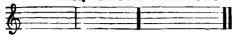
The beginning and ending of a line of poetry.

7. What is a close?

The Close

consists of two double broad bars drawn across the staff.

BAR. BROAD BAR. CLOSE.



6. What is beating time?

It is indicating each pulsation of a measure by certain motion of the hand, while engaged in rendering any composition in music. It keens time with the music.

9. What is a slur?

A curved line connecting two or more notes upon different degrees of the staff, thus;



30. What is a tie?

It is a straight line connecting two or more notes upon the same de-gree of the staff.



What is the rule for applying words when the slur or tie occurs?
 Apply one syllable of the words to as many notes as are so consected.

12. What are rests?

Full answer and example, given under head of Rests on page 12.

13. Staffs when connected by a brace are called what?

It is called a score. See example, page three.

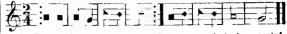
14. What is the use of a dot?

It adds one-half to the length of the note or rest after which it is placed. See "Dotted notes" page 7.

15. How is the repeat made and what does it mean?

It consists of dots placed in the space at the left hand of a bar,

and shows that the preceding passage is to be repeated.



16. When only a part of the previous passage is to be repeated, how is it to be indicated?

By dots placed in the spaces at the right hand of a bar, in which case, all between the two sets of dots, is to be repeated.

17 What does the Bis imply?

That the passage so marked is to be performed twice.

18. What does the hold or pause denote?

That the tone indicated is to be prolonged a reasonable time longer than other notes.

19. What is a Unison Passage?

A passage in which two or more parts sing to the same tones.



20. What is understood by the letters D. C.

Da Capo. Close with the first strain.

21. What is the meaning of D. S.

Dal Seyno. Return to sign.

22 What is a triplet?

Three equal tones performed in the time of two.

23. How do we know them'

There are three notes, slurred or tied, or marked with a figue 3.

24 What do we understand by a Syncopation.

It is the commencing of a tone on an unaccented beat of a measure, and continuing it, into the following accented pulse, temporarily

displacing the natural accent.

SYNCOPATION.



25. What about intermediate tones?

They occur between the regular tones of a key.

26. In the major key when do we find intermediate tones? Between 1 and 2, 2 and 3, 4 and 5, 6 and 7.

Lesson IV.

MODES OR MOODS OF TIME AND BEATING TIME.

- 1. What are modes or moods of time?
- It is a division of the measure into the proper time, sounts, pulsations and beats.
- 2. Does the time of a time ever change from that set at the beginning? If so, how is this done?

Yes, it often changes in some composition or tune. Whenever the change occurred then is placed on the staff whatever mede it is, the figures representing that particular mode of time.

Different Modes of time.

- How many modes of time is there generally used in music?
 There are several modes, among them are the following: Common, triple and Compound, etc.
 - How many modes of common time are there?
 Generally three.
- 5. What are they called and how do we know them? We know them by the fractional figures placed at the beginning of a tune.
- 6. How do we know 1st mode of common time?

Two over two,
Has two beats to
the measure,

for a mesure note.

It is rendered in three seconds to the measure. In some books it is called double-time or two-two time, accented on first part of the measure, on the down beat.

7. How is the second mode known?

By four over four, . Having the same measure note as the first mood, performed in two and one-half accords to the measure. When the four note method is used, and has four beats to the measure, when seven shape or round notes are used. If two beats they will be down and up, if four beats, down, left, right, up. In some books it is called quadruple or four-four time, accented on the first and third parts of the measure.



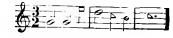
8. How do we know the third mode of common time?

By the figures Two over Four, Sung in one and ene-half seconds to the measure, kaying two beats to the measure, down and up. It is called in some of the books, double-time, or two-four time. Accented on the first part of the measure, having a minim for measure notes.



TRIPLE TIME

9. Explain about the first and second moods of triple time. The first mood of triple time is known by three over two. Rendered in three seconds to the measure and having a dotted, semi-breve or three minims to the measure, three beats to the measure, down, left, up. Sometimes this is called three-two time, accepted on the first part of each measure.



10. How do we know the second mode of friple time?

The second mode of triple time is known by three over four, , two seconds to the measure, three beats, down, left, up. Accented on the first beat in the measure, having three Crotchets to the measure.



11. How about the third mode of triple time?

It is known by three over eight Rendered in 1 1.4 seconds to the measure. Accented on the 1st part of the measure it has three beats, down, left, up.



COMPOUND.

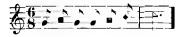
12. How is the first mode of compound time known?

By the figures six over four, It has a dotted semi-breve for measure notes, rendered in two and one-half seconds, two beats to the measure, down and up, accented on first and fourth parts of the measure. It is also called six-four time.



13 How about the second mode of compound time?

It is known by six over eight, One and one-half seconds to the measure, two beats, down and up, accented on the first and fourth parts of the measure It has a dotted minim for a beat note.



14. How about the third mode of Compound time?

It is known by nine over four, Has three beats to the measure, down, left, up, with three-quarter notes, or their value to each beat. It is also called compound Triple Time. Accented on the first, fourth, and seventh parts of the measure.



15 Are there any other modes?

Yes, there are also other modes of time, as follows:



They are not so frequently used by composers as those above mentioned.

16. What are the Fractions, placed at the beginning of a Composition called?

They are called the Numerator and Denominator.

17. What does the Numerator denote?

The number of pulsation in a measure.

18. What does the Denominator denote?

Tells us the kind of notes which is referred in to each pulsation of the measure.

Lesson V.

4. What does the second department in music weak ell

Melodics.

2. What is Melodics?

That department of vocal elementary instructions which relates to the pitch of tones.

3. What is pitch as applied to music?

The acuteness and gravity of any particular sound. Pitch can most scientifically be defined as a rate of vibration. Rapid vibrations means a high tone; slow vibrations a deep tone.

4. What is Diatonic?

Naturally preceding in the order of the degrees of a natural scale including tones and semi-tones.

5. What is a

Diatonic Scale?

The different gradations of tones of the scale or gamit arranged in a preparee order in the conformity to some particular key.

6. What is a Diatonic Major Scale? Scepage 4

That in which the same tones occur between the second and third seventh and eighth, ascending, and between fifth and sixth, and second and third, descending.

7 What is a Minor diatonic scale? See example of Alinor Mode 1.63 the Diatonic Scale.

That in which the same iones occur between the second and third seventh and eighth, ascending and between fifth and sixth and second and third decending.

8. What is a scale?

The succession of tones upon which any misic a built

9. What is a

Chromatic Scale.

See 'th omatic Scale "

A scale in which all the tones, intermediate and Diatonic occur in successive order.

10. Why is this scale called Chromatic?

Because of the fact that the intermediate tones were formerly writ-

11 What are

Accidentals.

Sharps, r'lats, or cancel used throughout a composition for the purpose of introducing intermediate tones or a modulation.

12. What is the rule for their continuance?

Accidentals continue their significance throughout the which they occur.

13. What is 1 and 8 in any key called?

The key tone or tonic

14. What is the difference between a scale and a key?

A scale implies a certain order of succession; while the family of tones of which it is formed, called the key, may be used in any possible order.

15. What other difference is there?

A scale must have eight tones, while the key has seven.

16. What is the order of intervals in the major key?

Major seconds must occur between 1 and 2, 2 and 3, 4 and 5, 5 and 6, 6 and 7. Minor seconds must occur between 3 and 4, and 7 and 5.

NOTE .- Further explanation of seconds explained elsewhere.

17. What is a signature?

Sharps of flats placed at the beginning of the composition are called signatures, which indicate the key of the scale.

18. How many major keys are there in general use. There are theresh.

19. Name them.

20. What is a minor scale?

A scale in which the intervals from 2 to 3, and from 5 to 6 are minor.

21. What is the order of intervals in the minor scale?

Minor seconds must occur between 2 and 3, 5 and 6, 7 and 3. Major seconds must occur between 1 and 2, 3 and 4, 4 and 5. while from 6 to 7 must be an augmented second.

22. Should this order be observed in descending?

It should.

23. What are the keys in the minor scale?

A, E, B, F minor, C minor, G minor, D minor, D minor minor, C minor, F minor, B b, minor, E b minor

Lesson VI.

1. How many tones form a scale?

Eight tones arranged in a certain order forms a scale.

2. How are these tones arranged?

They are arranged in an ascending series from One to Eight, thus, -1, 2, 3, 4, 5, 6, 7, 8. This forms a scale, if the distance between three and four and seven and eight is only half as great as the other distances between any two succeeding tones Of the decending series they run, 8, 7, 6, 5, 4, 3, 2, 1.

3, What are the large and small distances in the scale called?
For the sake of convenience they are called steps and half-steps

4. How many steps and half steps are there in the scale?

There are five whole steps and two half-steps.

5. Can you define THE DIATONIC MAJOR SCALE?

The Diatonic Major scale is a scale of eight primary tones and seven intervals. five whole steps and two half steps, the half steps occuring between 3 and 4 and 7 and 8. Between all of the other numbers whole steps.

occur. See following example.

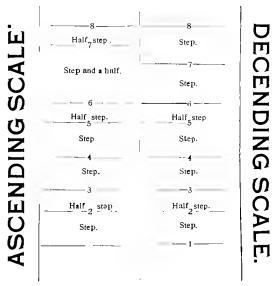
| 8 |
|-------------|
| Half-Step. |
| — — 7 — — — |
| Step. |
| 6 |
| Step. |
| 5 |
| Step. |
| 4 |
| Half-Step. |
| 3 |
| Step, |
| |
| Step. |
| -1 |
| Ì |
| 1 |

6. Does every musical tone have a name?

Yes, every tone, it matters not how high or how low, it bears a name. The names of the tones of the scale are as follows;

1 2 3 4 5 6 7 8. C D E F G A B '. Do Re Mi Fa Sol La Si Do Fa Sol La Fa Sol La Mi Fa

Lesson VII. MINOR MODE of the DIATONIC SCALE.



- Does the minor keys have the same signatures of the major keys?
 They do, they have no separate signatures.
- 2. Does every major diatonic scale have a relative minor scale bearing the same signature?

They do.

3. Explain how this is

The sixth tone of any major key will give the

Relative Minor Key.

This can be done by counting down a third from the major key note. This is called a minor third.

- 4. When is a scale said to be related to another?
- When they are composed of the

Same Identical Tones

- 5 On what the major scale always commence?
- On what is called a minor third or a step and a half above the minor.
- On what does the minor scale commence?
 A step and a half below the major,
- 7. Why are they called

Major and Minor Scales?

On account of the above statements.

Ascending Minor Scale

from one to two is a step, from two to three a half-step, from three to four a step, from four to five a step, from five to six a half-step, and from

Six to Seven an Augmented Second,

or step and a half, from seven to eight a half-step.

The seventh tone is obtained by the use of a sharp. The decending minor scale is like the ascending scale except from eight to seven and seven to six which intervals are whole steps. See example above.

Lesson VIII

- 1. If a sharp is placed in front of a note what effect has it? It is said to raise the pitch of it a half step
- 2. If a flat is placed in front of a note, will it lower the pitch of the note? It will lower it a half step.
- 3. What is a natural # for?

It is to cancel the effect of the flat or sharp and restore the effected note to its natural or original pitch.

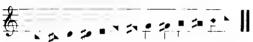
4. where do we find intermediate tones?

At the five places in the scale where whole steps occur

5. What are the names of these intermediate tones?

They are named after the tone or note that lies nearest to them thus: If you are ascending the scale, they are named; Sharp one, sharp two, sharp four, sharp five and sharp six. If decending the scale they are named flat seven, flat six, flat five; flat three and flat two. Sharp one and flat two is the same tone, sharp two and flat three is the same tone, sharp four and flat five is the same tone, sharp five and flat six is the same tone, and sharp six and flat seven is the same tone.

Chromatic Scale, ascending and decending



Names, Fa. Fe. Sol. Se. La. Fe. Sol. Se. La. Le. Me. Fa.



Names. Fa. Me. May. La. Lav. Sol. Saw. Fa. La. Lav. Sol. Saw. Fa.

Diagram of the Chromatic Scale.

| Half-step. | В | 7 | Semi-tone. |
|---|---|---|-------------|
| Λβ | | | B∲ |
| Step. | | | Tone. |
| | A | 6 | |
| G# | | | Αþ |
| Step. | | | Tone. |
| | G | 5 | |
| rate of the state | | | |
| F#
Step | | | G♭
Tone. |
| | F | 4 | Tolle. |
| Half-step. | E | 3 | Semi-tone |
| D# | | | Eþ |
| Step. | | | Tone. |
| | | 2 | |
| (\$ | | | Db |
| Step. | | | Tone. |
| | C | 1 | |

Lesson IX. Tetrachords.

1 What is a tetrachord?

A fourth; Also system of four notes. Among the ancients, the extremes of which were fixed, but the middle tones are varied according to the mode.

2. What is a conjoint tetrachord?

Two chords or fourths where the same note is highest of one and the lowest of the other

- 3 How was the tetrachord divided?
 - It was divided into two parts, the

Upper and lower Tetrachord,

each having four tones similar to the scale of today,

4. Can the scale be divided as is now written?

It can; and partakes of the scale of the tetrachord system.

5. How is the octave or scale divided into tetrachords?

In the following manner; 1st, The first tone of the scale is called the Tonic and is the key tone. The second is called the Super-Tonic The third is called the Mediant. The fourth is called the Sub- Dominant. The fifth & called the Dominant. The sixth is called the Sub-Mediant. The seventh is called the Sub-Tonic. The scale may be divided into two equal parts, each having two steps and one half step. When so divided the divisions are called Tetrachords. The lower part is from One to Four inclusive, or from Tonic to Sub-Dominaut. The upper part from Five to Eight inclusive or from Dominant to Tonic.

Note: It is claimed by eminant musicians that our system of notation came from the Tetrachords and that the present notes of the four note system, the seven notes, and the scale, are the offsyrnes of the a ment Tetrachordal Method.



Tonic Super- Mediant, Sub- Deminant, Sub- Sub- upper tonic. Dominant, mediant, tonic, tonic,

6. What is meant by

Tonic?

The tone upon which the key is founded

7. What is meant by

Super-tonic?

Tone next above the tonic.

8. What is meant by

Mediant?

Three of the scale, the tone lying midway from tonic to dominant

9. What is meant by

Sub-dominant?

Fourth tone of the scale.

What is meant by

Dominant?

The fifth of the scale, next in ruling power to fonce.

11. What is meant by

Sub-mediant?

Minor tonic. The tone lying downward midway from tonic to sub-dominant

SEVEN, the leading note--SUB-TONIC-- plays an important part, it being the gateway from Major keys to Minor keys

Lesson X.

Sharps and Flats as signatures and accidentals.

1. What is a sharp?

A sharp is the sign of elevation. It is called a

Signature sharp

when placed at the beginning of a plece of music, or when placed on the staff in the change of the key in the composition, they change the pitch of notes

2. When is a sharp a sign of elevation and not a signature? When it is placed before a note, it is then called an

Accidental Sharp,

and raises the pitch of the note a half step. A double sharp χ raises the pitch of a note a whole step.

3. What is a flat?

It is a sign of depression and when used at the beginning it is called a

Signature Flat.

When used in the composition it is called an

Accidental Flat.

4\vine effect has a fai on a note?

it lowers the pitch of it a half step A double flat m lowers it a step

5. What is a natural 4?

A character to contradict a sharp or flat, it cancels their effect and is call ed by some the cancel.

TABLE OF KEYS,

of Sharps in the major and minor.

The Clefs gives the key of C major and A minor. Natural Key.

- . . Gives the key of G Major-
- 1 of Gives the key of E Minor.
- 2 Clives the key of I) Major.
- 2 Gives the key of B Minor.
- Gives the key of A Major.
- 3 (cives the key of F Minor.
- 4 Gives the key of E Major
- 4 Clives the key of (Minor
- 5 مرموس Gives the key of B Major.
- 5 Gives the key of G Minor
- 6 John Gives the key of F Major.
- 6 Supposed Gives the key of I) of Minor.
- 7 " Given the key of (Major-
- 7 Gives the key of A J Minor

Flats in the major and minor

- * b Gives the key of F Major.
- . h Gives the key of D Minor.
- 2 Flats b b. Gives the key of B b Major
- 2 Plats b b Gives the key of G Minor
- 3 Flats b b o. Gives the Key of Eb Major
- 3 Flats b b b. Gives the Key of C Minor
- 4 Flats b b b b Gives the Key of Ab Major.
- 4 Flats b b b b. Gives the Key of F Monor
- 5 Flats b b b b b. Gives the Key of D b. Major
- 5 Flats b b b b b Gives the Kcy of Bb Minor
- 6 Flats b b b b b b. Gives the Key of Gb Major
- 6 Flats b b b b b. Gives the Key of E: Minor
- 7 Flats b h b b b b b. Gives the Key of C b Major
- 7 Flats b b b b b b b. Gives the Key of Ab Minor

The natural place for Me in the Major Scale is on C. no sharp or flat, thus the Key note in Major would be as follows:

- 1. Sharp Faw the key note would be on G.
- 2 Sharp Faw the key note would be on D
- 3. Sharp Faw the key note would be on A
- 4 Sharp Faw the key note would be on E
- 5. Sharp Faw the key note would be on B 6 Sharp Faw the key note would be on F
- Sharp Faw the key note would be on C
- The above is for four note method, if round or seven shape head ed notes are used. Do would be the key note, in place of Faw

Minor key, it would be A, no sharp or flat

- 1. Sharp law the key note would be on E
- 2. Sharp Law the key note would be on B
- 3 Sharp Law the key note would be on F
- . Sharp Law the key note would be on C
- 5. Sharp Law the key note would be on G

. Sharp Law the key note would be on D Sharp Law the key note would be on A.

If the round or seven shape notes are used, the same key note law will be used. As above the key note is the same in 4 shape, 7 shape, or round notes

By Flats Major

4 Shape Method

- 1. Flat Key of F
- 2 Flat Key of F 3. Flat Key of E
- Faw 4 Flat Key of A.
- 5. Flat Key of D
- 6 Flat Key of G.
- 7 Flat Key of C Faw

If the seven Shape or round notes are used, the key note will be Do in the place of Faw.

MINOR

4 Shape Method.

- Flat Key of D
- Flat Key of G.
- 3 Flat Key of C. Flat Key of F
- Flat Kev of B. Law
- Flat Kev of E
- Flat Key of A

If round or seven shape notes are used the same key note law will be used as in the four note system

Sharps and Flats. Locating the Keys.

Four note system.

The following questions apply to the keys.

- 1 No sharps nor tlats, give the key in major and minor
- 2 One sharp, give the key in major and minor.
- 3 Two sharps, give the key in major and minor.
- 4 Three sharps, give the key in major and minor.
- 5 Four sharps, give the key in major and minor.
- 6 Five sharps, give the key in major and minor.
 7 Six sharps, give the key in major and minor.
- 8 Seven sharps, give key in major and minor.
- 9 One flat, give the key in major and minor.
- 10 Two flats, give the key in major and minor.
- 11 Three flats, give the key in major and minor.
- 12 Four flars, give the key in major and minor
- 13 Five flats, give the key in major and minor.
- 14 Six flats, give the key in major and minor.
- 15 Seven flats, give the key in major and minor.

The following questions appy to the key note and letter.

Major Keys in Sharps.

- Four Note System.
 1 What is the key note and letter of one sharp?
- 2 What is the key note and letter of two sharps?
- 3 What is the key note and letter of three sharps?
- 4 What is the key note and letter of four sharps?
- 5 What is the key note and letter of five sharps?
- 6 What is the key note and letter of six sharps?
- 7 What is the key note and letter of seven sharps?

Note. If seven notes are used, Do will be key note in place of Fa.

Minor Keys in sharps.

Four note system,

- 1 What is the key note and letter of one sharp?
- 2 What is the key note and letter of two sharps?
- 3 What is the key note and letter of three sharps?
- 4 What is the key note and letter of four sharps?
- 5 What is the key note and letter of five sharps?
- 6 What is the key note and letter of six sharps?
- 7 What is the key note and letter of seven sharps?
- Note. If seven notes are used the same key note will apply.

Major keys in flats

- I What is the key note and lotter of one flat?
- 2 What is the key note and letter of two flats?
- 3 What is the key note and letter of three flats?
- 4 What is the key note and letter of four flats?
- 5 What is the key note and letter of five flats?
- 6 What is the key note and letter of six flats?
- 7 What is the key note and letter of seven flats?
- Note. If seven notes are used, Do will be in place of Fa.

Minor keys in flats.

Four note system.

- 1 What is the key note and letter of one flat?
- 2 What is the key note and letter of two flats?
- 3 What is the key note and letter of three flats?
- 4 What is the key note and letter of four flats?
- 5 What is the key note and letter of five flats?
- 6 What is the key note and letter of six fiats?
- 7 What is the key note and letter of seven flats?
- Note. If seven notes are used, the same key note will apply.

MAJOR KEYS.

Sharps.

- 1 What line or space is one sharp located?
- 2 What line or space is two sharps located?
- 3 What line or space is three sharps located?
- 4 What line or space is four sharps located?
- 5 What line or space is five sharps located?
- 6 What line or space is six sharps located?
- 7 What line or space is seven sharps located?

Flats.

- 1 What line or space is one flat located?
- 2 What line or space is two flats located?
- 3 What line or space is three flats located?
- 4 What line or space is four flats located?
- 5 What line or space is five flats located?
- 6 What line or space is six flats ocated?
- 7 What line or space is seven flats located?

Minor Keys.

Sharps

- 1 What line or space is one sharp located?
- 2 What line or space is two sharps located?
- 3 What line or space is three sharps located?
- 4 What line or space is four sharps located
- 5. What lire crapage is five sharps located -
- 6 What line or space is six sharps located?
- / What line or space is seven sharps located?

Flats.

- 1 What line or space is one flat located?
- 2 What line or spage is two flats located?
- 3 What line or space is three flats located?
- 4 What line or space is four flats located?
- 5 What line or space is five flats located?
- 6 What line or space is six flats located?
- 7 What line or space is seven flats located?

Note Sharps and flats are located on the same line or space, regardless of the notation, whether it be four shape, seven shape or round notes, in either method the position of sharps and flats are the same.

TRANSPOSITION.

The seven primary tones- that is the voice, represents

Relative Pitch.

In EVERY SCALE, ONE is the key note. KEY, means the

Pitch of the Scale.

ONE, KEY-NOTE, and DO, or FA: (in major and L& in minor) means the same in the sense that they are applied, as occasion may demand, to the lowest or fundamental tone of the Scale, on which all the other notes or tones depend for their position on the Staff, for their pitch and for their scale relationship.

ABSOLUTE PITCH

Is fixed or stationary tonos, and are obtained by in across of instruments, and are named from the first seven letters of the alphabet, and are remossited by the fines and spaces of the Staff.

In our system of musical notation, the patch C is assumed as a stailing point, and all keyed instruments, as pianes and organs are 2005. Tuited so as to play half steps between E and F, and B and C, and whole seps between all the other letters. Therefore, when the scale is to eleft on C, the Clefs used to indicate the position and order of meletters, are sufficient also to form its signature, and the white keys play the order of intervals required to constitute the Major Diatonic Scale, as represented on page 7. For this reason, the key of C is frequently spoken of as the

Natural Key.



All other keys require the employment of either sharps or flats in the signature, as will soon appear.

When any other pitch than C is taken as One of the scale, it is said to be

Transposed.

There are two systematic ways af transposing the scale. One is by fifths and the other is by fourths. To transpose the scale by fifths is to move it up

FIVE DEGREES HIGHER

or down

FOUR DEGREES LOWER

an I to transpose is by fourths is to move it up

FOUR DEGREES HIGER:

or down

FIVE DEGREES LOWER.

Five degrees above is the same as four degrees below, both leading to the same point in the Scale, thus:—



Four degrees above is the same thing as five degrees below, both leading to the same point in the Scale, thus:—



In commencing a series of transpositions of the Scale, whether by fifths, or fourths, the first transposition must be made from the key of C, and thereafter from the last key obtained.

In transposing by fifths, sharps are used to form the new signature. In transposing by fourths, flats are used to form the new signature

Signature sharps and flats affect all the notes of corresponding names, higher or lower, unless contradicted by the Natural. The first transposition of the Scale by fifths is from C to G. We simply take G as One of the Scale in a higher position, thus:—

Change of key.

From C, Clef Signature, to G, F. Signature.





From D, Fr and C Signature, to A, Fr C and D Signature.



From A. Signature Fr. C. and Gr., to E. Fr., Cr., Gr. and Dr. Signature.



In transposing the Scale by fourths, it must commence from C also.

From C, Clef Signature, to F, B, Signature.



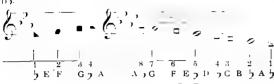
From F, B, Signature, to B, B, and E, Signature.



From B_p , Signature, B_p , and E_p , to E_p , Signature, B_p , E_p , and A_p .



From Ey. Signature, By. Ey and Aly, to Ay. Signature, By. Ey. Ay and



DYNAMICS.

1 What is DYNAMICS?

It has reference to expression and the different degrees of power to be applied to notes or syllables.

2 How may musical tones be sung or played?

They may be soft or loud,

3 From this fact what arises?

From the nature of musical tones arises the necessity of the third department in the elements of music, called DYNAMICS which treats of the force of the strengths of tones.

4 What is the tone produced by the ordinary exertion of the vocal organs called?

It is the medium or middle tone, and it is called by the Italian word MEZZO.

and is marked by the initial M.

5 What is the tone produced by some restraint of the vocal organs called?

It is a soft tone and is called

PIANO.

and is marked P.

6 What is the tone produced by a strong, full vocal exertion called? It is loud tone and is called

FORTE.

and is marked F.

7 What is a tone produced by a small exertion of the vocal organs called?

It is a tone softer than piano and is called

PIANISSIMO.

and is marked P. P.

8 What is a tone produced by a stronger effort of the vocal organs than is required for Forte called?

It is called

FORTISSIMO.

9 What is a tone which is commenced, continued and ended with an equal degree of power called?

It is called an

ORGAN TONE.

10 What is a tone commencing soft and increasing loud called? It is called Crescendo. It is marked Cres. or

11 A tone commencing loud and gradually diminishing to soft is called that? It is called Diminuendo, and is marked thus:

12. A tone consisting of the union of Crescendo, and Diminundo is called what? It is called a Swell and is marked by a union of Dim. and Cresthus; Note. The three preceding characters are frequently applied to passages of music as well as to particular notes.

13 What is an accent?

A particular stress of voice laid on 5 part of the measure.

14 Describe the difference in emphasis and accent.

Emphasis has reference to the words which are sung to a piece of music.

It consists in a particular stress of the voice upon emphatic words without regard to the rhymitical accent.

SOLMIZATION

Solmization is the application of certain syllables or notes to musical sounds, the end proposed by it is, that the same name, invariably applied to the same interval, may naturally suggest its true relation and proper sound. The Italians use for this purpose the character or syllables Do, Re, Mi, Fa, Sol, La, Si, (The proper pronunciation being Doe, Rae, Mee, Faw, Sole, Law, See,) and they are applied in this order to the ascending scale Si, being the leading note. In this coun atry and in England four of these notes or syllables only have been comountly used, namely, Fa, Sol, La, Mi, the first three being repeated and Mi, being the leading note. However the Italian Method has been preferred by many composers and instructors. Since the shaping the heads of notes in this and the last Century there has been a great deal of music written in the four shape, and seven shaped head notes. This method is getting to be quite popular especially in the southern and western States, and a great deal of it in the northern States, and the use of the shape headed notes or syllables is largely on the increase all over the country, and is much easier learned than where all music is written in round notes.

 How many syllables or notes did the Greeks' have or use" History informs us that the Greeks had

Four Syllbles

denominations of notes, which they applied to the tones of their

Tetrachord.

as we assign our, Fa, Sol, La, Mi to those of our Octaves
What was the names of these four syllables or notes?

They were called. To Ta, The, Tho, The Te, answered the first sound of the first Tetrachord.

3. What about

THE GUIDO SYSTEM OF NOTES?

He adopted six notes or syllables.

What did he call them?

He called them

Ut, Re, Mi, Fa, Sol, La.

he took them from the Hymn of St. John the Baptist.

5 Was Guido's notes readily adopted's

They were not, they were first introduced in Italy. What notes were used in France

Syllables called Pro, To, No, A.

These were used in France for a ling time several centuries

6. What other notes were used? There was many different names given or by which the syllables were called at different times 1582, and for some time after that they were called

Vt. Re. My, Fa ,Sol, La.

The Americans used exclusively for awhile f ur notes

Fa, Sol, La, Mi.

C. H Graun employed

Do, Mi, Ni, Po, Tu La, Be.

Notes or syllales have been called by many other names at times, one note only used other periods two, 3—4—5—6—7 and as high as fifteen (15) notes or syllables have been brought into composition. The following example is given that any one can see all songs can be sung or played in Four or Seven notes.

The place of the syllable Si, according to the Italian method, and of Mi, according to the other method, is known by the signature, i e, by the flats or sharps placed at the beginning of the tune or strain.

If the signature be natural, i. e., neither sharp nor flat, the syllable Si, or Mi. (according as we use the one method or the other), falls on the letter B.

| Ĭf | the signature be one flat, | Bb, Si, | or Mi, is on E |
|----|-------------------------------|---------------------|-----------------|
| If | the signature be two flats, | B, and Eb Si, | or Mi is on A |
| If | the signature be three flats. | B, E, and Ab Si | or Mi is on D. |
| Ιſ | the signature be four flars, | B. E, A and D b, Si | or Mi is on C. |
| If | the signature be one sharp, | F: Si | or Mi is on Fg. |
| Ιť | the signature be two sharps, | F, and C. Si | or Miíson (‡. |
| | the signature be three sharps | | or Mi is on G#. |
| Ιſ | the signature be four sharps, | F, C, G, and D4, Si | or Mi is on D |

The Voice in Singing

VOCAL ORGANS, LUNGS, ect.

What organs are particularly active when one sings?
 The organs which are particularly active in singing are the vocal are the

Vocal Organs.

What have the lungs to do with it and how are they arranged?

The Lungs,

into which, and out of which, the breath passes are two in number and being sponge-like in their structure, may be expanded or compressed accordingly as they are inflated or emptied.

3. What proceeds from the lungs upwards?

From each lung there proceeds upward a small tube. These tubes are called the

Bronchi or Bronchial Tubes.

4. What are the bronchi or bronchial tubes?

The bronchi are composed of a number of cartilaginous rings which, lying one above another, are connected by a membranous covering and forming a single tube called the

Windpipe.

The windpipe is con-

structed similarly to the bronchi, but is larger, its diameter in adults being from one-half to three fourths of an inch and its length about four inches. On the upper end of the windpipe is attached what is called the

Larynx.

5. What is the larynx?

It is pre-eminently the organ of the voice. It enlarges upward and is composed of various cartilages and acted upon by numerous muscles. Among these cartilages is the

Thyroid.

which forms the pro-

berance, commonly known as Adam's apple. Within are two ligaments, called the vocal chords coming together something like lips—may be opened or closed at will. In ordinary breathing they remain separated enough to allow the breath to pass in silence; when singing they become closed and stretched somewhat so that as the breath is forced through it compels them to vibrate and produce sound

6 What is the

Glottis

or vocal chords?

The opening between the vocal chords is called the glottis. At the top of the larynx is a tongue-shaped ring called the epiglottis.

- 7. What does the epiglottis do?
- It prevents the entrance of food or drink.
- 8. What is the

Pharynx?

It is the cavity which may be seen at the back of the throat, extending from the roof of the mouth downward. One can distend or contract it at pleasure so as to modify the sound which proceeds from the larynx.

- What does the mouth do and how is it used in singing?
 The mouth, by means of the lips, teeth, tongue and palate becomes
- The mouth, by means of the lips, teeth, tongue and palate becomes the organ of pronunciation.
 - 10. What is the

Diaphram?

Where is it situated?

The diaphragnr is the muscle situated just below the lungs—the dividing wall between the chest and the lower abdomen. It is the pow-

er by which one is enabled to control the breath. This muscle gradually forces out the air inclosed in the lungs and a skillful singer ought to know how to direct it at constitutes the most important operation in the art of singing.

11. What about the body when engaged in singing?

The body should be when singing—sit or stand erect, with both feet upon the floor; hold the head up without turning it to either side, slightly project the chest and avoid all unnatural motions. It is better to keep the body free from contact with the back of the seat when sliting.

12. What about

Correct Breathing.

Breathing involves inhalation by which the lungs are inflated and exhalation by which the air is emitted from them. Tones are produced during exhalation. Inhalation should be noiseless with lips partly closed so the breath will not interfere with the sides of the throat, which is hurtful. Keep the shoulders in their natural position. Do not seek to hold the breath by closing the throat. The throat should be kept open constantly.

How and when should we breathe?

Inhalation should take place often enough to prevent exhaustion of the breath and where it may not interrupt the words or music.

14. What is the rule of breathing while singing words?

As a rule in singing by words it may take place at the marks of punctuation or after one of the more emphatic words between them.

15. On what does the

Correct Delivery

of the voice depend?

A good delivery of the voice in singing not only depends on a correct position of the body and a complete control of the breath but also upon a favorable adjustment of the throat and mouth and a firm action of the glottis.

16. How about the throat and mouth in reference to the pitch of tone?

For every pitch there is a certain position of the throat and mouth which is most conducive to the formation of a

A Pure Tone.

the charac-

17. What about contraction of the mouth or throat?

Avoid any unnatural contraction or distention of the mouth or throat; open the mouth freely enough to admit of no obstruction to the tone by the lips or teeth. Be careful not to direct the sound into the nose cavities.

18. While singing what about one - Inuncration of words?

Every word and syllable of a word should be pronounced correctly and speken distinctly so they may be easily heard by those listening Pronunciation of words should not always be made according to Webster but according to the vocal alvision. If the words as follows:

Webster-Mus-ic-Re-cord-Stor-y

Vocal division-Mu-sic-Rec ord-Sto-ry.

INTERVALS.

What is an interval?

An interval is the difference of pitch between two tones. From 1 to 2, 3 to 4, 5 to 6, 6 to 7, 7 to 8, or between 8 to one, or any other distance between two tones.

What is prime?

A prime is the nate given to two tones which involves but one degree as in representation of C. and C.

What is a second?

An interval which involves two degrees as represented on the scale from C, to D.

How many kinds of seconds are there, and what are they called? Three, major second, Minor second, and Augmented second

What is a Minor second?

A second as small as a half step.

What is a major second?

A second as great as a step.

What is an augmented second?

A second as great as a step and a half step.

What is a Third?

An interval which involves three degrees, as C. and E. How many kinds of Thirds are there?

Three, Major Thirds, Minor Thirds, and diminished thirds. What is a diminished third?

A third as small as two half steps.

What is a minor third?

A third as great as one step and one-half step.

What is a major third?

A third as great as two steps.

:What is a fourth?

An interval which involves four degrees, as C. and F

How many kinds of fourths are there?

Three, Perfect fourth, diminised fourth, and augmented fourt).

What is a diminished fourth?

A fourth as great as one step and two half steps

What is a perfect fourth?

A fourth as great as two steps and one-half step

What is an augmented fourth?

A lourth as great as three steps.

What is a fifth?

An interval which involves degrees as C, and G.

How many kinds of fifth are there?

Three, perfect fifths, diminished fifths, and augmented fifths What is a diminished fifth?

A fifth as great as two steps, and two half steps.

What is a perfect fifth?

A fifth as great as three steps and one half step. What is an augmented fifth?

A fifth as great as four steps.

What is a sixth?

An interval which involves six degrees, as C. and A.

How many kinds of sixths ase there?

Three, minor sixth, major sixth, and augmented sixth.

What is a major stath?

A sixth as great as four steps and one-half step

What is a minor sixth?

A sixth as great as three steps and two half steps. What is an augmented sixth?

A sixth as great as five steps.

What is a seventh?

An interval which involves seven degrees, as C. and B.

How many kinds of sevenths have we?

Three, major seventh, minor seventh, and diminished seventh. What is a diminished seventh?

A seventh as great as three steps and three half steps. What is a minor seventh?

A seventh as great as four steps and two half steps.

What is a major seventh!

A seventh as great as five steps and one-half step

A seventh as great as five steps and one nair step.
What is an octave?

An interval which involves eight degrees, as C. and C. above How many kinds of octaves are there? Two, perfect and diminished octaves

What is a diminished octave?

An octave as great as four steps and three half steps

What is a perfect octave

An octave as great as five steps and two nall steps.

What is a ninth?

An interval which involves nine degrees, as C. and D., nine degrees above.

How many kinds of ninths are there?

Three, Minor ninth, Major ninth, and augmented ninths.

What is a minor ninth?

A ninth as great as five steps, and three half steps.

A ninth as great as live.
What is a major ninth?

A ninth as great as six steps and two half steps.

What is an augmented ninth?

A ninth as great as five steps and two half steps, and a step and a half step

MISCELLANEOUS.

1. What is a song?

Song is a tune which in a general sense covers all utterances with Musical Modulation of the Vo.c. whether it is the human voice or that of the birds. It usually applies to simple compositions, having one or two periods and applies to sacred or secular words.

2. What is an anthem?

A sacred composition, the words of which are taken from Bible, prayer books or other sacred writing.

3. What is a Motet?

A motet signifies a vocal composition similar to the Anthem, but the words are not taken from the Scriptures. Formerly a Motet was a crude counterpoint added to a plain Chant.

4. What is an ode?

A Greek word signifying an air or song; a lyrical composition of

greater length and variety than a song; resembling the Canta.

5. WHAT IS A FANFARE?

A short, lively, loud, and war-like music, of music composed of Trumpets and Kettle drums, also the name of the lively little piece performed on hunting horns in the chase.

6. WHAT IS AN ETUDE?

A composition which is intended or may serve for a study.

7. WHAT IS AN ARIA?

An accompanied song for a solo voice.

8. WHAT IS A NOCTURNE?

A piece of music for performance in the open air at night.

9. WHAT IS AN ORATORIO?

An oratorio is a sacred musical drama, unaccompanied by scenery.

10. WHAT IS AN OVERTURE?

Generally is it an introductory movement prefixed to an oratorio, and intended to foreshadow the incident of the work.

11. WHAT IS A PRELUDE?

An introductory to a piece of music.

12. WHAT IS A GALOP?

A quick tune, generally in 2 over 4 measure

13. WHAT IS A JIG?

A light, brisk tune, generally in measure.

14. WHAT IS A RECITATIVE?

It is a song that does not take the form of a melody, neither does it conform to the strict value of notation, no

fixed musical Rhythm, but strives in its Rhythm and succession of tones, to imitate as far as possible the declamatory accents of speech.

15. WHAT ARE THE NAMES OF THE ECCLESI-ASTICAL FORMS OF VOCAL MUSIC?

The Chant, the Chord, the Hymn, the Sentence, the Anthem, the Motet, the Canta, the Mass, and the Oratorio.

16. WHAT IS A CHORAL?

A simple sacred tune of one or more periods, designed to be sung in unison by the congregation, as an act of divine worship.

17. WHAT IS A CHANT?

It consists of words recited to musical tones without musical measure.

18. WHAT IS A SENTENCE?

A short Scriptural text set to Music, it seldom extends beyond one or two periods

19. WHAT IS A MASS?

A secred composition for voices with accompaniment in several movements, performed at the celebrations in the Roman Catholic Church.

20. WHAT IS A CANTA?

A composition for voices with accompaniment consisting of solos and Choruses.

21. WHAT IS A SONATA?

An instrumental composition usually of three or four distinct movements each with a unity of its own.

22. WHAT IS A GLEE?

A composition of three or more coices, generally of a light and secular character. It is of modern English origin, 20. WHAT IS A HYMN?

' song of praise or thanksgiving to God. A Choir tune ci one or two periods.

24. WHAT IS A DUET?

A piece of music written for two voices, or instruments. 25. WHAT IS A TRIO?

A piece of music written for three voices or instruments.

26. WHAT IS A QUARTET?

A piece of music written for four voices or instruments

27. WHAT IS A QUINTET?

A piece of music written for five v. 'tes or instruments. 28 WHAT ARE THE NAMES (1) THE SECULAR VOCAL FORMS?

The Ballard, the Song, the Salfiggia, the Clee, the Modrigal, the Operetta, the Opera, Bouffe, and the Grand Opera

METRE.

1. What is meter!

Measure verse arrangements of poetical feet, or long and short syllables in force—the succession of accepts in mustic.

2. What is immble or lambus'

A portion and metrical foot, consisting of one short not accented and one long accent in the syllable.

3. What is an Anepest?

A muste foot constating of two short notes or syllables, and a long

Olive.

The following leters apply to the different interent music

C. M. means common meter a stanza of four lines in lambic measure. The syllables of which are 8-6-8-6

L. M means long meter, four line ' 1 Iambic to asure each line containing eight syllables

S. M., short meter, consists of four lines in lambic measure, 6-6-8-6

5. . . M. Means Short Particular Metre, consisting of six lines in lambic measure, but the syllables are as follows: 6-6-8-6-6-8.

r. M. Particular meteA the Poem or words have peculiarities of irregularities which prevents it from being classified. Such poems or words require their own special tunes

1. P. M Long Particular meter, 6 lines, in which lamble measure, each line containing eight syllables.

M. H. Meter Hallelujah. A stanza of six lines in lambic measure, The syllables of which being 6-6-6-8-8.

C. M. H. Common Meter Hallelujah. A stanza of 6 lines in a measmeasure, syllables 8-8-6-5-8-6.

C. P. M. Common particular meter. A stanza of six lines, lambic ure, the syllables in each being 8-8-6-8-8-6

C M. D. Common Meter Double. 8 lines of Lamble measure.

M T. Means meter 12's designated as 12-12 consisting of a stanza of four times in anapestic, each line containing 12 syllables

Meters 8 and 7's concisting of four lines in trochaic measure sylhables 8-7-8-7

Moters 11, consisting in four lines in anapestic, each line contain ing 11 syllables

Movers 7'e consist of four lines in trachaic measure, each containing even syllables

Meter six and severs convict in nambers 766

Meter 10 and 11's senerally consist of four times of anapestic measure the numbers terms 10.00-il 11 or six times in tarmic as follows: 10.10.10.00-il-11.11

Signs Used in Music.

The following are among the chief signs in music:

. A dot above or Lelow a note or rest, signifies staccato. (It) (Star \blacksquare

ka-to) Detached; distinct, separate from each other. 2nd. A dot

A dosh above or below a note signifies staccato, as above.

A slur bind tie is a curve drawn over or under two or more notes, signifying that they are to be executed legato. A slur over two notes is called a short slur. In vocal notation it covers a number of notes to be sung in one breath. It is imposible to give ab solute rules for the execution of the slur. There are so many exceptions.

A slur and dot above or below two or more notes, one dot to each note, indicates that the latter have to be played somewhat detached.

Sustain horizontal dashes above or below a series of notes indi-cates that they are to be sustained, but not slurred.

A dash with a dot under it is called accentive and sustained, ben pronuziate or marcate.

☐ With a weighty and well-sustained touch, pesante, or martellato.

Crescendo. (It). (Kre-shendo) Denoting an increase power of tone, and is often indicated by the sign.

Diminuendo. (It.) (de-me-noo-en-do). Diminishing gradually the intensity of power of the tone.

> and < Rinforzando, accented.

(It.) (rin-for-tsan-do).

Strengthened; reinforced; a reinforcement of tone, or expression; indicating that either a single note or chord, or several notes, are to be played with emphasis, although not with the suddenness of a sforzando.

↑ Forzando, or sforzato, accented

 Λ or Σ mean practically the same, unless used together, when the first has the stronger accent.

la vocal music would mean Mista di Voce (which see) In in strumental music it would also mean crescendo and diminuendo (a swell mark), but it is sometimes used over a single note, or chord in piano music, in which case it means resonance without suddenness \text{VIP-bow.} \text{Down-bow in violoncello music.}

or down-bow in violin-music.

Held: a character indicating that the time of the note, or rest is to be prelonged: To such length of time as the director, leader or performer may desire to give the best effect to the music.

— Repeat preceding measures.

Segno. A sign showing that the music is to be repeated from the sign above indicated.

× Is double sharp.



Repeat signs in different arrangementa of music, insrumental and your

Redite. Repeat words.

Thumb (pfts-music). American Fingering.

Breathing-mark.

Added lines to call attention to repetition dots. Bis is alse sometimes used as a repeat-mark.

Mordent and Praller.

Turns. An embellishment of four-five or three notes being made of the note above and the note below, the principal note. It is called the Grappetto in Italian. Came from the nume notation of the dark ages, and showed the direction of the progression of the music. A line drawn through any sign of embellishment is to denote its inversion. The turn is generally played rapidly, but some deviation is

made at times, in very slow and expressive passages. The turn takes its rhythmic value from the note over or after which it stands. The intervals of the turn are most frequently a tone for the upper, a semi-tone for the lower interval.

 f_{P} Trill: Consists of \cdot rapid alteration of the printed note and the next note above, to the value of the printed note.

This sign indicates the continuation of the trill, or an octave note.

- Repeat figure of eight notes
- II Repeat preceding figure of sixteen notes.
- III Repeat preceding figure of thirty-two notes
- Appending I mitating of the harp, harping, harp music. Signifies sometimes in piano music that two notes on different staves have to be played with one hand.



X The coda mark. First time of playing disregard the sign. Second time (after D C) skip from this sign to the coda. Sometimes the sign is also placed at the coda.

Coda (II) (ko-da). The end; a few bars added to the end of a plece of music to make a more effective termination. From the Latin "Cauda"—a tail The coda, originally a few added chords after the completion of the musical form, was developed by some of the great masters, especially by Beethoven, into a great summing up of the movement of the composition; a climax of the entire wor. The final episode of a fugue is called Coda.

mo ma Primo, Prima (prima volta)

do da. Secondo, Seconda (se onda volta)

M M 120. Refers to Maelrel's metronome This or any other figure indicates to which part of the pendulum the regulator is to hmoved, and this or any other note indicates whether it beats halves quarter-notes, or eighths, so many to the minute * Ped. These signs refer to the piano-forte-pedal. The first is the onlyone now in use, and indicates where the foot is to be raised after the pedal has been pressed down The second is sometimes found in German editions.

An American pedal-mark, showing exactly how long to use the damper-pedal

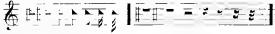


CLEFS. Clefs are keys or characters used to determine the name of pitch

or the notes on the staff to which it is prefixed. The Clef began in music about 900; there were then no notes, but certain characters called neumes, without definite pitch, indicating the rise and fall of the voice, and its general progression, through these a red line was drawn and marked "F" The F Clef was the earliest Clef. Soon after, before 1000, another line, generally green, was drawn above it and marked "C" Originally all the clefs were letters, and all were movable. We now have "G" Clef. C Clef and F Clef.

Signatures Figures or signs in the form of a fraction, placed at the beginning of a piece of music to indicate the time

Time that which governs the measure of sounds in regard to their continuance or duration. The speed of rhythm. The rapidity with which the natural accents follow each other.



Notes.

Rests

Notes The foregoing is the notes used in music.

Rests. A character indicating silence, repose or pause.

A breathing mark in some vocalises.

' | Organ-music, pedal, notes so connected are to be played with alternate toe and heel of same foot.

O. Thumb positions.

∧ ∨ Change toe on organ pedal.
∧ ∧ Slide same toe to note.

Brace: a character curved or straight, used to connect together

the different staves.

£ + £ Grace notes: Ornamental notes, embellishments, either written by the composer or introduced by the performer. Any note added to a composition as an embellishment.

DICTIONARY OF MUSICAL TERMS.

Accompanament. A part added to principal one, by way of enhancing the effect of the composition.

Adagio. (If.) (ah-dah-jiō.) A very slow degree of movement.

Adagessimo. (It.) (Ah-dah-jiss-see-moh-Extremely slow.

Accent. Stress emphasis or force given to certain notes or chords, greater than upon the surrounding notes or chords.

Ad-Lib-i-tum. (Latis.) äd-lib-tüm.) At will; at pleasure in the discretion of the performer.

Affettuoso. (It.) (Af-fet-too-ō-zō.) With tender and passionate expression.

Air. A short song. Melody, or tune, with or without words.

Agitato. It.) Aj-tä-to) Hurried, restless.

Allagrement. (Fr,) Al-lä-gri-mant.) With quickness.

Allégretto. (It.) (ál-le-gret-to.) Rather light

and cheerful, but not as quick as allegro.

Allégro. (Fr. and It.) (äl-läy-grō.) Quick, lively; a rapid movement.

Allegrissimo. (It.) (äl-lä-gris-si-mō.) Ex. tremely quick and lively.

Al--Segno-(it.) (#1-sen-yō..) Signifies that the performer must return to the sign.

Alt, (It.) (it.) High. Applies to the notes which lie between "F" on the fifth line of the treble staff and "G" the fourth added line above.

Alto, ((It.) alto.) In woral music the highest male voice sometimes called counter.

Appetone. Between a tone and semitone.

Andante. (It.) (än-dän-te.) A movement in moderate time, but flowing easily and gracefully.

Andantino. (It.) (än-dän-t-enö.) A movement a little slower than andante, some

claim quicker than andante.

Aria. (It.) ä-re-ä.) An air; a song; a tune; sung by a single voice, either with or without accompaniment.

Arioso. (It.) (à-ré-ō-zō.) Melodious, graceful; a short piece, in the style of an aria, but sympathetic in construction.

Arpeggio. (It,) (är-ped-jé-ō.) Harping. harp music succession, immitation of the harp

A Témpo. (It.) (\ddot{a} -tém-põ.) In the regular time.

A-Tempo-Gusito. [It.) [a-tém-pō-joōs-tô.] In just strick and equal time.

Ballad. A short and familiar song.

Bass. [Base.] Lowest part in a musical composition.

Bassoon. [Germ. or Fr.] A double reed instrument of deep pitch with a compass of about three octaves, from below "B" Flat.

Bass-Sub. The lowest of an organ; the

ground bass.

Bass--Viol. An old name for the viol. Bass Fiddle, now often applied to the violoncello.

Bass Voice. The lowest or deepest of male voices.

Beat The rise and fall of the hand or baton in marking the division of time in music. One of the principal graces in music.

Beat down. The falling of the hand in beating time.

Beating Time. Marking the division of the measure by means of the hand, foot, or baton,

Beat Up. The elevation of the hand or baton in beating time.

Bén. (It.) Bān Will, good. Indicates that Bane, (It) Ba-ni the passage must be executed in a clear, distinct, and in a strongly accented manner.

Breve. (Lat.) An accent note equal in length Breves. " to two semi breves.

Brillante. (It.) bril-lan-té Bright.

Fr bril.vanht. Brilliant Expression indicating a showy and sparkling performance.

Brio. [It] Vigor, animation, spirited.

Cadence. [fr,] (Ka-danha.) A shake or trill: also a close in harmony

l A close in melody or harmony, dividing into numbers or periods, or bringing it to a final termination. 2. An ornamental passage.

Catch. A vocal piece in several parts of a humorous character.

Calore. [It] [Ka-lo-ri.] With much warmth and animation.

Cantabile. [It.] [Kan-ta-bi-lé.] In a graceful singing style.

Capo [It.] [Ka-pō.] The head or beginning. Cantante (It.) A part to be executed by voice Chant. A simple melody generally harmonized in four parts to which lyrical portions of scriptures are set. 2. . To recite musically; to

Chant. Fr. Shant. The voice part: a song or melody: singing.

Chord. The union of two or more sounds heard at the same time.

Chorus, A company of singers; a composition sung by a number of voice. 2. . By the Greeks in olden times it was a band of singers and dancers.

Chromatic. Proceeding by semitones. Any music or chord containing notes not belonging to the diatonic scale.

A character to determine the di-pleasing to the ear. Clefs. A key. pitch of notes.

Coda. (It) Ko-da. A few measures added to the end of a piece of music beyond its natural termination.

Comma sensible intervals of atone.

Composer, (Fr.) Kom-po-zā To compose music, diminished.

A name given to a part sung or Counter played again-tanother; high treble performed in a female voice.

Conductor, a director or leader of an orchestra. or chorus.

Crescendo. (It.) (Kré-shen.dő.) With a gradually increasing quantity of tone.

Concert. A performance in public of practical musician, either in vocal; instrumental or both. Da-Capo, or D. C. (It) Da-Ka-pō. beginning; an expression often written at the end of the movement.

Dal Segno (It.) Dal san-vo, From the sign, a work directing repetition from the sign.

De Crescendo, (It) de kré-shen-do Diminishing to the softest possible sound. Delicato. It. dél-a-ka-to Delicately, smoothly.

Diagrama (Greek.) (Dé-a-gram-ma.) The ancient Greeks scale, or systems of tones in music.

Diapason. (Latin) (Dé-a-pa-son.) (Eng.) (Dé-a-pa-sen.) 1. The whole octave 2. A rule of scales by which is adjusted the pipes of organs.

Dissonance. A discord: an interval or chord

Diatonic. (Ger.) (D1-a-ton 1k.) Naturally: proceeding according to the degrees of the major and minor scale, including tones and semitones only.

Kom-ma The smallest of all the Deminuendo. (It) (Di-mi-noo-en-do.) Implies that the quantity of the tone must be gradually

Duet A composition for two voices or instruments.

Fine. (It.) (feen-av) The end; the termination. A certain number of syllables Foot. constituting a distinct, metrical, element in a

Forte, or For- or Simple f. (It.) ((For-te.) Loud, strong.

Fortissimo. or ff. (It.) (För-tes-se-mö.) Very loud.

A flight. The parts of Fuge. (Lat.) (Fug.) music follow each other in succession.

Furioso, [It.] [Foo-re-o-so.] With fire: furious, vehement, mad.

Galon, [Fr.] [Gäl-ô.] A quick dance, generally in two four time.

Gamut. [It.] [Gäm-ma.) The Gamut or scale. cometimes called Rudiments of Music

Gran. (It.) (Gran) Great, grand, full, complete. pleasing.

Grave (It.) (Gra-ve.) A slow and solemn movement; also a deep low pitch in the scale of sounds. The lowest tempo in music.

Guida (It.) (Gwe-da.) The mark a direct.

Harmony. The arrangement of two or more united sounds; the art of combining sounds into chords.

Hexametre. In ancient poetry, a verse of six feet, the first four of which may be either dactvle or spondees.

The fifth always a dactyl and the sixth a spondee which the third from the tonic in major. or a trochee.

A word referring to the proper tones and a semi tone. Intenstion. emission of the voice so as to produce any required note in ex-act time

Interval. The difference in pitch between two tones.

Key. A scale, or series of notes progressing diatoni- cally, in a certain order of tones and semi-tones, the first note of the scale being called the key tone

Key Note. The tonic or first note of every scale Largo. (It) (Lar-go.) A slow and solemn degree of movement.

Largato, (It.) In a smooth and connected manner.

Lima (Gr) (Lim-ma.) An interval used in ancient Greek music, lessby a comma than a major semi-tone.

Ma. (It-) (Ma.) Quick, but not too much so.

Major, Greater in respect to intervals, scales, etc. and short syllables in verse. The successions

Major Chord. An interval having more semitones than the minor chord of the same degree.

Major Diatonic Scale. The scale in which semitones fall between the third and fourth and seventh and eighth tones both in ascending and descending.

Major Key. Major Mode. The mode or scale in

Major Seventh. An interval consisting of five

Major Six. A sixth composed of four tones and a semitone.

Major Third. An interval containing two whole tones er steps.

Médium Low treble performed in a man's voice. Melodic. (It) (Me-lod-ak.) Relating to melody.

Melodic Step. The moving of a voice or part from one tone to the following one.

Melodics. Having melody, musical; applied to pleasing sounds upon the ear.

Mésto. (It.) (Mes-to.) Sad, mournful, melancholy.

Measuré. [Fr.] [Ma-zur'] That division of time by which the air and movement in music are regulated. The space between two bar lines on the staff.

Mêtre. Arrangements of poetical feet or long of accents in music.

Mezzo. (It.) (Met-tsō.) Medium, half, In a middling degree or man-ner, rather loud.

Minor, Less Small; in speaking of intervals, etc. Minor Diatonic Scale. Two kinds: one when the semitones fall between second and third, and

seventh and eighth, both in ascending and descending. In the other the semi-tones fall yetween the second and third and descending tween the fifth and sixth and second and third.

Minor Key, or Mode, A -cale in which the third note is a minor third from the tonic.

Minor second. The smallest interval in practical use,

Mixor Semitones. A semitone which retains its place or letter on the staff.

Minor Semitone. An interval containing four tones and two semi-tones.

Minor Sixth. An interval composed of three tones and two semitones.

Minor hird. A diatonic interval containing three semitones.

Mode A particular or constituting sounds.

Mode, Major. When the third from key note is major.

Mode, Minor. When the third degree from the tonic forms the interval of a minor third.

Mode, Ancient. The ancient Greeks and Romans scales or modes key and its relatives.

Modulation. A modulation into some other than the original key and is refatives.

Moods. Contains proportions of time, modes of time.

Mouth The opening on the front of an orgin pipe.

Movement. The name given to any portion of a composition under the same measure of time.

Muet. (Fr.) (Mu-a.) Mute

Mus. Bac. An abbreviation of Bachelor of Music

Mus. Doc. Doctor of Music

Muses. In mythology, the nine sisters goddesses who presided over the fine art.

Musica (It.) (Moo-ze-ka. Music.

Musical Grammer. The rules of musical composition.

Musical Science. The theory of music.

Musical Terms. Words and phrases applied to passages in music indicating the manner in

which they should be performed.

National Music. Music identified with the history of the nations.

Natural. A character used to contradict a sharp or flat.

Natural Key. Those keys which have no sharps or flats, and applies to C Major and A Minor.

Nota (It.) (No-ta.) A note.

Notation. The art of representing tones by written or printed characters.

Note Characters. Representing tones or sounds in music.

Octave. An interval of eight diatonic sounds, tones or

Opera. A drama set to mu-ic for voices and instru-degrees.

Organ. The largest and most harmonious of all windinstruments.

Péan. A song of triumph.

Part The music for each voice or instrument.

Passion Music. Music picturing the suffering of the Savior and His death. According to St. Mathew.

Pause. A semibreve, rest, a hold.

Perfect. A term applied to certain intervals and chords.

Pes. (Lat.) Foot, measure, species of verse.

Phone. (Gr) (foni) A sound or tone.

Phonetic. Vocal, repre-enting sound.

Phonetics. The cience of sounds, especially those of the human voice.

Period. (Eng.) Containing a complete musical sentence, at least two phrases.

Phrase A short musical sentence, musical thought ocidea.

Pipe. Any tube of a reed.

Pitch The acuteness or gravity of any particular sound.

Plain Song. The name given to old sacred songs.

Prelude. A short introduction.

Prime.(Gr.). (Preem.) Two notes appearing on the same degree of the music staff.

Psalin. A sacred song or hymn,

Psalmody. The practice or art of singing realms.

Cuadruple. Fourfold.

Radical Bass. The fundamental bass, the root of the various chords.

Reed. The flat piece of cane placed on the back or mouth of the clarinet.

Refrain The burden of a song.

Relative Keys. Keys which only differ by one sharp or flat, or which have the same signature.

Repeat. A character indicating that certain measures or passages are to be rendered twice.

Repeat 8va. Repeat an octave higher.

Repose. (Fr.) (Rā-poshs.) The answer onSng w up Requiem. (Lat) (Rā-qui-em.) A mass or musical

service for the dead.

Resonance. Sound, reverberation, eche.

Response. Answering of the choir.

Retardation Slacking; retarding the time.

Rest Character indicating silence.

Rhythm. (Eng.))Rithm.) Division of musical idea or sentences into proper portions, accent and regular pulsation.

Root. The fundamental note of any chord.

Salter. (Ger.) (Sal-ter.) Book, psalms.

Sang. (Ger.) (Sang.) Song.

Sanger. (Ger.) San-ger.) A singer.

Scale. The succession of tones upon which any music is built.

Score. The whole instrumental and vocal placed under each other in composition.

Second An interval of one degree.

Sharp A sign ?

Signature. (Eng.) Name given to sharps and flats.

Sola. (Ir. (Sõ-lā.) Alone.

Soifaing. Singing the notes of the scale to the monasylla-bles applied to them by Guido.

Solfeggio. (Söl-fep-je-ö.) The voice according to the rules of Solmization.

Solo.(Fr. and It.) A composition for a single voice or an instrument.

Song. Vocal music expression.

Sonorous. [Sö-nö-rous.] An epithet applied to whatever is capable of yielding sound, full or loud sound; rich tone, musical.

Tempo. [It.] [Tém-pō.] The Italian word for time.

Tetrchord, [Tet-rā-kor-dō.] A fourth; a system of four seconds. (In ancient system of.)

Thery of music. The science of music

Thesis. [Ger.] [Thā-sis.] Down beat, Ancient

part of the bar.

Tone. A given fixed sound of certain pitch

Tonic-Solfa. A method of teaching vocal music, invented by Miss Sarah Ann Glover, of Norvich.

Trill. Like a shake or role, Fr.

Trio. [It.] [Tree-ō.] A time of three parts for voice or instruments.

Unison. Sounds proceeding from an equality in the num ber of vibrations made in a given time, by sonorous bodies, a tone which has same pitch with another.

Variations. Repetition of a theme or subject in a new and varied aspect.

Violin. A well-known stringed instrument.

Virtuoso (It.) (Ver-too-ō-zō.) A performer upon some instrument.

Vocal Belonging or relating to the human voice.

Voce. (It.) (Vo-tshe. The voice.

Voice. The sound or sounds, produced by the vocal or-gans in singing.

Voice Chest. The register of the chest tones.

Voice Parts. The vocal parts; chorus parts.

Wind. To give a prolonged and waried sound, as, to wind a horn.

Wind Instruments. A general name for all instruments, the sounds of which are prolonged by the breath or by the wind of bellows.

Down beat, Ancient Zymbel. (Gr.) (Tsim-b'l.) Cymbal.

BEATING TIME.

Beating time is indicating each pulsation of ameasure by certain motions of the hand and is applied indiscriminately to all kinds of vocal music 1. When the music is set to \(\frac{2}{2}\), \(\frac{2}{4}\), and \(\frac{4}{5}\), it is called in some of the books "Comon Time." In others, "Quadruple Time." When the music is written in four shaped notes, generally there are "two beats" to the measure. "Down and Up." When seven shaped headed notes or round notes are used, generally "four beats" to the measure. "Down, left, right, up," except in \(\frac{2}{5}\), only "Two beats" in all of the books, "down and up."

2. "Triple time," 3, 3, and 3 in all of the books regardless of the shape of the notes have "Three beats" to the measure, "Down, left, up."

3. Compound or Sextuple measure, 4, 5, etc.,

When written in "Four shaped headed notes," usually "two beats to the measure," and when in "seven shaped headed round or notes," generally "two beats," but some of these have as many as "Six Beats," to the measure, but all can be sung to "Two beats" to tht measure. When "two beats" down and up, when "Six beats," down, down, left, right, up, up, or down, left, left, right, right, up.

The different manner of beating time is generally left to the leader, or director of music.

SCALE EXERCISES.

The SKIPS most readily taken occur between one, three, five and eight, and these are found illustrated in the preceding exercises.

They may also be conveniently practiced from numerals written in tabular form, applying the proper tone and syllable to each numeral and singing down each column in succession. It is highly important that these skips be thoroughly learned and to insure this let the table be sung through for several successive lessons.

| 1 | 3 | 5 | 8 | 3 | 1 | 5 | В | 5 | 1 | 3 | 8 | 8 | I | 3 | 5 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | 3 | | | | | | | | | | | |
| | | | | 3 | | | | | | | | | | | |
| | | | | 3 | | | | | | | | | | | |
| | | | | 3 | | | | | | | | | | | |
| | | | | 8 | | | | | | | | | | | |

ORTONVILLE. C. M.

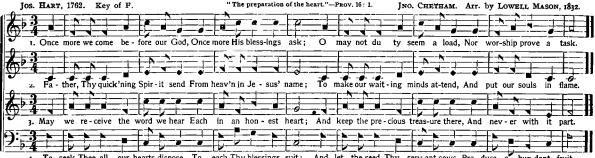


In the compiling of the "Best Church Hymns," by Rev. Lewis F. Benson, D. D., from 107 hymn books of 30,000 hymns, he only found 32 of the standard hymns in these hymn books appearing in 80 per cent. of them. This hymn stands No. 11 of the 32 so selected and appears in 101 of said hymn books. It is used in all Christendon, and is as popular with the church people as Toplady's "Rock of Ages." John Newton were one of the best hymn writers of his day and few have surpass-

My shield and hiding place;

with boundless stores of grace, ed him. He lived to be 82 years old and was a Hymn writer of reputatio and was a co-worker with William Cowper.

Thomas Hasting, Mus. Doc. was born in Conn. 1787. Issued his first music 1816, moved to New York 1832, where he published a number of music books. He was the author of the music of Toplady's "Rock of Ages." He died 1872, and was one among the best writers of Sacred music in the U.S.



4. To seek Thee all our hearts dispose. To each Thy blessings suit; And let the seed Thy serv-ant sows Pro-duce a - bun-dant fruit.

The original title to this hymn was "Before Preaching," as set out in the author's hymns, composed on various subjects. Joseph Hart wrote a number of standard hymns. He was born 1713 and died about 1768. In another part of this book, on page 80, will be found a brief sketch of the life and works of Lowell Mason. Many of his tunes are yet used in congregational worship of the different denominations of the United States and other countries. Among some of them mason. Many or his tunes are yet used in congregational worship of the different denominations of the United States and other countries. Among some of them Dr. David R. Breed credits him with the following: "Missionary Hymn," 1823; "Hebron," "Uxbridge," "Laban," "Wesley," "Cowper," 1850; "Boylston," "Olivet," 1832; "Harwell," 1840; "Bethany," 1858. He also arranged a large number of German melodies, namely: "Naomi," 1836; "Ammon Mendebras," 1839; "Lischer," 1841; "Dennis," 1845; "Gregorian," "Hamburg," "Olmutz," 1824; "Scotch Air," "Wari," 1830; Mozart, "Ariel," 1836; from Handel, "Opyright, 1936, by J. S. James. "Antioch." 1836.

PRIMROSE. C. M.

"The grace of God bringeth salvation."-TITUS 2: 11. ISAAC WATTS, 1709. Kev of A. AMZI CHOPIN, 1805. 1. Sal - va - tion. O the joy - ful sound, 'Tis pleas-ure to our ears; sov'reign balm for ev - 'rv wound. A cor-dial for our fears. 2. Bur-led in sor-row and in sin. At hell's dark door we lav: But we a - rise by grace di - vine. To see a heav'n-ly day. The spacious earth a - round; While all the ar - mies 2. Sal - va - tion! let the ech - o fly of the sky Con-spire to raise the sound. Copyright, 1908, by I. S. James,

First published in the author's "Hymns and Spiritual Songs," under the title of "Salvation." Walter Shirley, it is thought, added the fourth verse to this hymn 1774. It appeared in "Lady Huntingdon's Selections," of which he was at the time editor. This hymn is said also to be approved and indorsed by the leading church denominations of America. See "National Hymn Book," page 14. Lyrically speaking, it is correct, and has literary excellence, fair propriety, reverence and spiritual realty. Isaac Watts was born 1674, and died 1748. He was a minister in the English Congregationalist Church. Amzi Chapin was born 1768. He composed a good deal of sacred music, and was a splendid musician.

NEW YORK TUNE. C. M.

"And Enoch walked with God, and he was not, for God took him."-GEN. 5: 24.

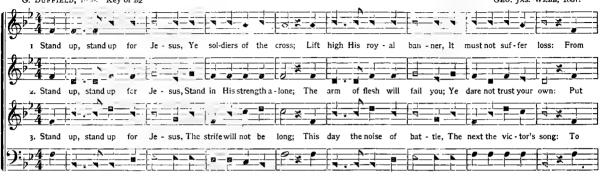


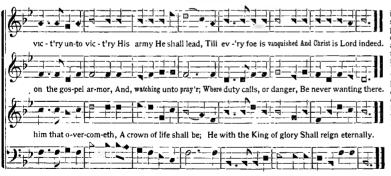
William Cowper was born 1731, and died 1800. He was a co-worker with John Newton. Both Newton and Cowper were left motherless at an early age. Newton when he was seven, and Cowper when he was six. David R. Breed, D. D., in his work on the "History and Use of Hymns and Hymn Tunes," says, "Newton became a wild, disbelieving blasphemer; Cowper an irresolute, despairing, would-be suicide. One was driven to Christ by the violence of his sufferings. Both, therefore, needed the grace of God, sought it, found it, and sang of it to the ages following." Cowper first became a lawyer, but abandoned it after a brief practice. He became one of the most distinguished poets in the English language in the latter half of the eighteenth century. The original title of this hymn was "Walking With God." The life and works of Dr. Mason are given elsewhere in these pages.

"Wherefore take unto you the whole armour of God, that ye may be able to withstand in the evil day, and having done all, do stand."-EPH. 6, 18.

G. DUFFIELD, 1878. Key of BZ

GEO, JAS. WEBB, 1837-





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This hymn was written on the occasion of the death of an intimate friend of the author, Rev. Dudley A. Tyng, a consecrated young minister of Philadelphia, who took active part in a revival of that city in 1857. He met with an accident, his arm being caught in a cog wheel and torn off, and when at death's door, he was asked if he had any message to send to the Y. M. C. A. with whom he had worked in the revival. He replied, tell them "To stand up for Jesus."
The Sunday following Dr. Duffield preached on the text "Stand therefore having your loins girded with truth and having on the breast plate of righteousness." From these circumstances he composed the hymn. It was the outcome of a most glorious revival, and the death of this young minister was the prime mover and instigator of the religious wave. Geo. J. Webb was been in Salisbury, Wiltshire, Eng., 1805. He studied music in Salisbury and was engaged a while at Fillmouth Church as organist. In 1830 he made a voyage across the waters into the United States, settled in Boston, and was leading organist and music teacher in that city for some time. He was associate director of the Boston Academy of Music, with Dr. Lowell Mason, and died in Orange, N. J., in 1887.

WELLS, L. M.

Rev. Isaac Watts. 1719. Key of E fiat.

"Whatsoever thy hand findeth to do, do it with thy might, for there is no work nor device nor, knowledge, nor wisdom, in the grave, whither thou goest". ECCL 9-10.

Isaeal Holdroyd. 1716.



Wells is one of the old tunes composed by the above author. It is always coupled with the above hymn. Holdroyd was born in Eng. 1690, and was both a composer and publisher of Psalmody. His chief collections were published in 1746. He wrote a Historical Account of Music and Dictionary of the same 1753.

In these sketches a number of items will be given about the great hymn writer. Isaac Watts. He was a very delicate man, as far as health was con-

cerned. Was a fine orator, polished and eloquent minister, and man of great power, influence, and one among the greatest hymn writers of the English speaking people. He composed many original hymns, most of which are in the standard hymn books of today. He belonged to the English Congregationalist. His age and other incidents of his life, writings, and works, will appear else where in this book.

DR THOS, HASTINGS, 1880.

6

REV. AGUSTUS TOPLADY, 1776.



4. While I draw this fleeting breath, When my eyelids close in death, When I soar to world's unknown, See thee on Thy judgement throne, D. C. Rock of Ages, cleft for me, Let me hide myself in thee.

This is one of the Standard Hymns, in a book published called the National Hymn Book of the American Churches. Out of 29,000 hymns of the Baptist, Congregational-sts, Episcopalians, Lutherans, Methodists, Presbyterian, and Reformed, it stands Number One. Also in The Best Hymns by Rev. Lewis F. Benson, D. D., of the Protestant churches of a selection of 107 hymn books this hymn, Rock of Ages, appears in 106 of the standard hymn books. It is one among the most popular hymns in all Christendom. Toplady, author of this hymn, was born in Fernham, Ergs. 1740. Educated at Westminster school and Trinity College. He had doctrinal debates with Wesley and was a harsh and sharp combatant. He was sincere, a man of piety, physically he was very frail. It is said his fiery zeal wore out his body. His health failed him at 25. He possessed an ardent religious nature. He died in 1778.

Rock of Ages is said to have been written, after the author, during a suburban walk, had been forced to shelter himself from a thunder shower under a cliff. It is said that Gen. J. E. B. Stewart, the great Confederate Cavalry leader, was wounded in a battle in Virginia during the late war and being carried to a Richmond Hospital, called for his minister and requested that Rock of Ages be sung to him.

When the London Steamshlp was sinking into the Bay in 1866, the passengers as the boat was sinking, sung Rock of Ages as the ship went down.

William E. Gladstone, the great orator and statesman, translated this song into another tongue. The tune to which it is inseparably connected called Toplady, was happily inspired by Dr. Thomas Hasting. The hymn and music are so blended as to make them inevitably one. Hasting was born in Washington C. T. in 1784. He gave his life to church music. He wrote as many as 600 hymns, dying in 1872, at the age of 89. He wrote this famous tune in 1830.

It has been contended that the author of the hymn had in mind different passages of Scripture when he composed the verses. Line 1, Rock of Ages, Isalah, 26-4. (Marginal Note) Jehovah is the Rock of Ages. Cleft for me, Psalms 78-15. Verse 1, line two, refers to Exodus 33-22. Verse 1, line 3, St. John Gospel, 19-34. Verse four, line two, wrote it; "Whenn my eye strings break in death." It was altered in 1815 by Dr. Cotterill.

ST. THOMAS. S. M.



This is taken from the author's Psahns of David, 1819. In the same Psalm above referred to it is stated that "God hath not dealt with us after our sins, nor rewarded us according to our iniquities, and will remove the sins of those who fear him, from them as far as the east is from the west."

Full history of Isaac Watts will appear in other parts of this book.

Some credit St. Thomas, to Aaron Williams. Hubert P. Main believed that Handel was the author of it. The National Hymn Book, credits the tune to William Tansur. He was born 1669, died 1783. He was an organist, composer and compiler, and wrote several works on the the theory of music. He was born in Eng. died at St. Neot's.

NINETY-FIFTH. C. M.



The original title of this hymn was "Hope of Heaven" or "Supported Under Trials on Earth." It is No. 60 of Dr. Watts' "Second Book of Hymns." This was one of the leading hymns in the reform movement of Watts, Wesley and Whitfield, and is one of the standard hymns of England and America. In all the books at our command the music to the above tune is credited to Colton, and we have been unable to find anything definite about him.

BURK. 7s & 6s.



The above tune appeared in the first "Sacred Harp" that was published by B. F. White, in 1844, and has remained practically the same in various revisions from 1844 to 1870. It is a sweet old melody, and the words are cherished by many of the older people, as well as those that like the old-time sacred music. Professor White either composed the words, as well as the chorus to this tune, or so changed them that no trace can be found of them except in other books that have been printed and published since the composing of the tune by Mr. White.



W. James, author of the above tune, lives in Atlanta, Ga., at this time, 1909. Mr. James has composed several other tunes, and his songs are in all the different song books. He is at present the secretary of the Douglasville, Ga., Sacred Harp Convention, and attends all the conventions and large musical gatherings in his reach. He is a great lover of sacred songs, and his people on both sides of the house are musical for generations back.

Peter P. Bilhorn was born 1861. He is an American composer, teacher and publisher of music. A full history of him is given in Sankey's stories of Gospel Hymns, published in 1906. He is one of the best gospel singers in the United States and ranks among the leaders of the Evangelistic Songs

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Mrs. Mary Stanley Bunce Dana was born in Beaufort, S. C., 1810, and died in Texas, 1883. Her husband died while they were on a visit to the Northern States. She first married Mr. Dana, and afterwards became Mrs. Shindler. She wrote several hymns besides the above, and among them she wrote, on the death of her husband, "I am a Pilgrim and a Stranger." The hymn written in 1840 was on account of the death of a pious friend of hers. She was a great and good woman. Prof. John Massengale, sometime between 1860 and 1869, wrote the melody of the above tune. He was a Georgian, and composed many sacred songs in the "Sacred Harp," and other books.

ARNOLD. C. M.



The forgoing is said to be one of Chas. Wesley's best hymns, and one that can never die. It is claimed by some writers of hymnology that flis is one of the finest hymns ever written. It first appeared in the second series of "Funeral Hymns," 1759. It originally contained five double stanzas. Chas. Wesley died 1788, three years before his brother, John Wesley, then venerable with age. He preached his brother's funeral at Foundry Church, London, and after he had read a Scripture lesson, buried his face in his hands and stood there in solemn and impressive attitude for ten minutes. He opened the hymn book and read in a most impressive manner this hymn of his brother Charles, "Come, Let Us John Our Friends Above." The audience was deeply moved. John Wesley died three years later.

Breedlove was a music teacher in Georgia. He died about forty years ago in South Georgia. He was a member of the Southern Musical Convention from the time it was organized in 844 up to the time of his death. He was secretary of the convention from 845 to 850. In the "Sacred Harp," compiled by B. F. White and E. J. King, he is credited with "Arnold" and ten other tunes. See further statement of him in James" "Brief History of the Sacred Harp," page 113.

EVAN. C. M.



The original title of this hymn was "Make Me a Clean Heart, O God." It is said to be one of the finest hymns Chas. Wesley ever wrote, and ranks along with "A Charge to Keep I Have." It was published in "Hymns and Sacred Poems" of John and Chas. Wesley in 1742. There were several changes made in the hymn by John Wesley. See his collection, 1780.

Rev. W. H. Havergal was born 1793 and died 1870. He was an English writer of Psalmody, a musician of great ability, he was an advocate of the old style of writing and partial to standard melodies and tunes of sacred music.

"So Moses the servant of the Lord fied there in the land of Moab, according to the word of the Lord,"-DBUT, 34: 5,

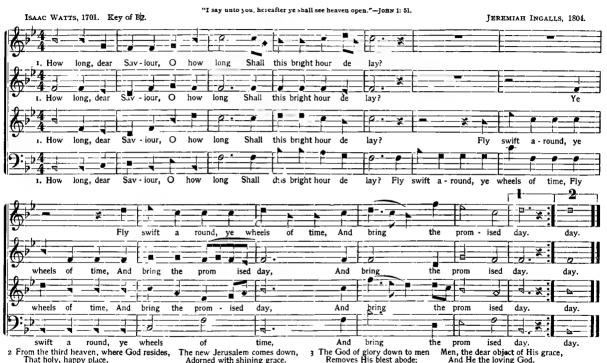
ISAAC WATTS, 1709. Key of Eb. Arr. from C. H. Rink by G. F. Root, 1849. 1. Sweet fields beyond the swelling flood Stand dressed in living green. So to the Jews old Canaan stood, While Jordan rolled between, But timorous mortals start and shrink To 2. Oh, could we make our doubts remove, Those gloomy doubts that rise, And see the Canaan that we love With unbeclouded eves! Gold we but climb where Moses stood, And Rev. Isaac Watts, the author of the above hymn, was born 1674, and died 1748. While he was an English Congregationalist he was active in the sudden reformation of the English Church, and was a strict Calvanist, and had sharp controversies with the Wesleys. And lin-ger, shiv'ring, on the brink, And fear to launch away. cross this narrow sea. He was frail and feeble all of his life, and never married. All of his hymns, out of the many hundreds he wrote, are considered by hynologists to rank among the best. He was a devout Christian, but very pronounced in his views. Dr. Geo. F. Root was born 1820, and died 1895. He was one of the favorite American composers. He wrote many war songs during view the landscape o'er. Not Jordan's stream nor death's cold fixed Should fright us from the shore. the Civil War, as well as church tunes. He was a successful teacher, conductor and leader, and was said to be one of the most lovable characters in the world of music. Fanny J. Crosby, the great blind hymn writer of America, was once his pupil. He first became a pupil of Dr. Lowell Mason, and soon advanced to teaching and leading choirs. He directed the music in Dr. Deem's church in New York. In 1852 he studied music in Europe, returned to New York in 1860, and founded the Normal Musical Institute. He removed to Chicago, where he spent the remainder of his life, composing and publishing music. He died in Maine 1805.

"Man goeth to his long home,"-Eccl. 12. 5.

CHAS. EDW. POLLOCK, about 1878. By per.



This is one of Professor Pollock's sw 'melodies, and, when properly rendered, produces good effect. He was born in 1853. See further remarks about him under tune, "The Bright Forever."

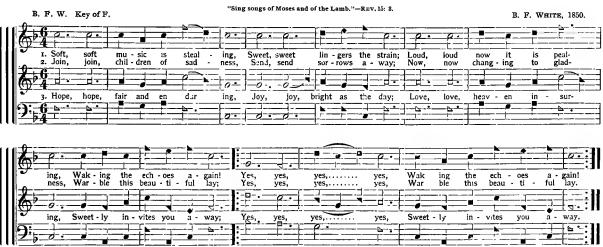


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Jeremiah Ingalls was born in Massachusetts 1761 and died 1828. Between his thirtieth and fortieth year he composed a number of tunes. In 1804 he published a book, "Christian Harmony," a collection of his own and other tunes; and among two of his best were "Northfield," and "New Jerusalem." Both of these tunes are set to the same hymn, "Lo, What a Glorious Sight Appears." "New Jerusalem" set to the first verse, and "Northfield" to "How Long, Dear Saviour?" These two great tunes and hymns have been in most of the choice selections since they were composed. Ingalls was self-taught in music. He taught for a long time in the States of New Hampshire, Vermont, and Massachusetts. The origin of "Northfield" is: During his travels as a singing teacher, he stopped at a tavern in the town of Northfield for dinner. His dinner was very slow coming. He kept thinking, "how long?" He fell into the rhythm of Watts' sacred lines and the tune came with it. He named the tune "Northfield." He also compiled several other volumes in music.

Isaac Watts was among the most numerous hymn writers of the English-speaking people. He was an English Congregationalist. Born 1674 and died 1747.

SOFT MUSIC. 7, 6, 7, 7.



This is one of B. F. White's sweet melodies, and is highly appreciated by a great many of the older people. It has been in the "Sacred Harp," composed by B. F. White, since 1850. For further sketch of Prof. White, see page 122.

PENICK. C. M.



But little is known of the author of this tune which is credited to him in the Sacred Harp, page 387. He disappeared several years ago. He was in the Southern Musical Convertion along through the '50s, it was so claimed by Shell, Ogletree, Turner, and Rees, who were members of this convention. The tune was written in honor of Prof. S. R. Penick, a devoted Christian man, and one who was very fond of music. His birthplace and death are unknown so far as we are able to ascertain. It it claimed by some that Penick wrote the words. The last line in the hymn would indicate he did write them.

"Because he hath appointed a day, in which he will judge the world in righteousness by that man whom he hath ordained."-Acre 17:31. W. L. T. Kev of G. W. L. THOMPSON, about 1883. a great day coming. There's a great day coming by and by, When the saints and the sinners shall be parted right and left. Are you There's a great day coming. a bright day coming. There's a bright day coming by and by, But its brightness shall only come to them that love the Lord. Are you sad day coming, There's a sad day coming by and by, When the sinner shall hear his doom, "Depart, I know ye not," Are you There's a sad day coming. CHORUS. ready for that day to come? Are you ready? for the judgment day? Are you ready? Are you ready? Are you ready for the judgment day? Are you ready? Are you ready ready for that day to come? for the judgment day?

W. L. Thompson, the author of the above music and words, is connected with the W. L. Thompson Co., East Liverpool, Ohio, and also the Thompson Music Co., Chicago, Ill. Mr. Thompson and his company have composed, published, edited, and compiled a great deal of very valuable music, and one of the leading tunes is, "There's a Great Day Coming."



2 From the third heaven, where God resides, The New Jerusalem comes down, That holy, happy place, Adorned with shining grace.

The New Jerusalem comes down, Shall this bright hour delay? And bring the welcome day! Copyright, 1908, by J. S. James.

NEW JERUSALEM. Concluded.



This is considered one of Isaac Watts' best hymns, especially in reminding one of Fruition Day. It presents a most exalted vision of the future life. It has been a precious hymn to the Christian people for over two hundred years. This hymn was written in the palmy days of Isaac Watts, the great author of so many splendid hymns. The tune, "New Jerusalem," was composed by that distinguished musician, Jeremiah Ingalls, of Massachusetts. He was born 1764 and died 1828. He published several volumes of music. He was a music teacher for a long time, and did a great deal in the early period of the United States in the interest of music. Further details appear under the tune "North-field."

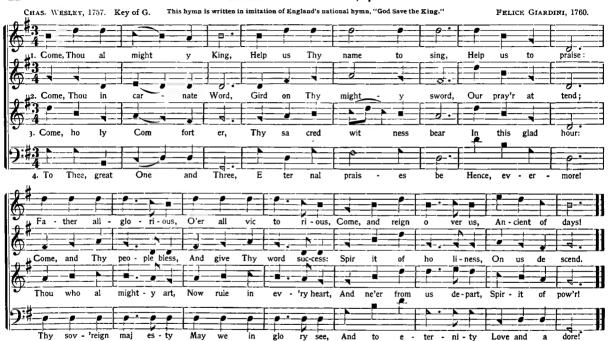
NEW BRITAIN. C. M.

"And David the king came and sat before the Lord, and said, Who am I, O Lord?"—I. CHRON. 17: 18. "According unto the multitude of thy tender mercies blot out my IOHN NEWTON. 1789. Key of A.D. transgressions."—Ps. 51: 1.



5. The earth shall soon dis-solve like snow, The sun for - bear to shine; But God, who called me here be - low, Will be for - ev - er mine.

The original title of this hymn in "Olney's Selections" is "Faith's Review and Expectation." John Newton lived in wickedness a long time, but finally turned to the work of his Lord and Master, and entered the ministry, and was a power as a preacher, poet, and hymn writer. He expresses his feelings at the time he wrote the above hymn, "Amazing grace, how sweet the sound, That saved a wretch like me!" He was born 1725 and died 1807. He was a minister in the Church of England. We have been unable to find the name of the author of the melody of the above tune. There are numerous claimants of it, but after investigation there are grave doubts as to who is really the author. Copyright, 1009, by J. S. James.



These words invoke the presence and aid of the Godhead in order, and then ascribes divine praise to the Triune, being with dignity of language and a spirit of devotion that justly gives it a foremost place among the hymns of all ages. This is the first hymn in the hymn books of the Methodist Episcopal Church, South, annotated edition. It is doubted by some about Wesley being the author of the hymn. It is put down by Dr. Thompson in his "National Hymn Book of American Churches." Felice Giardini, author of the music, was of Italian descent, and was an accomplished musician, and has written some beautiful tunes.

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MARGARET MACKAY, 1832. Key of D. "Them also which sleep in Jesus will God bring with them."-I. THESS, J. 19 WM. B. BRADBURY, 1844. sust bless sleep! From which none wake weep: calm and sus! oh. sweet slum meet! how for such peace - ful rest! Whose wak blest: fear sleep sus! ing su preme sus! oh. for me May such bliss ful ref - uge be: cure Asleep in Jesus is one of the most popular funeral hymns. It was suggested to the author by an inscription she saw on a tombstone in the cemetery at one of the chapels in England. The song first appeared in 1832 in a manuel published in Edinburgh, Scotland. It originally had six stanzas. The last two have been omitted. Margaret Mackey was born in Scotland 1801, and was married 1820 to Lieut. Col. un - dis-turbed re - pose, Un-bro-ken by the last of William Mackey, of light infantry. She was the author of two or three volumes, and was of very fine family. She died 1887. Bradbury, a pupil of Dr. Lowell Mason, was one of the first publishers of Sunday school music. He was born 1816 in York, Maine. His father, a choir leader, was one of the pioneers of the country, and was a Revolutionary soldier in 1776. Wm. Bradbury lived on his father's farm, but moved to Boston, and went under the con - fi - dence to sing, That death has lost its ven - omed sting. tuition of Dr. Mason, who persuaded him to engage in the profession. Afterward he studied at Leipsic, and returned and began to compose sacred tunes. He died at Mt. Clear, N. J., 1863. He composed and compiled fifty tune books of sacred and secular songs for children and adults. He introduced and imitated in some of his works, the gay Swiss airs, which became very popular for Sunday schools. From his works, Robert Lowry, W. H. Doane, and others started the publication woe, shall dim the hour That man - i - fests the Sav-iour's pow'r. of gospel songs, and the adoption of them by D. L. Moody gave them very wide circulation. Bradbury was considered one of the first musicians of his country, during his active publication of the music books composed and compiled by him. Rest is considered one of the best sacred tunes. lie. Wait-ing the summons from on high. ash -es

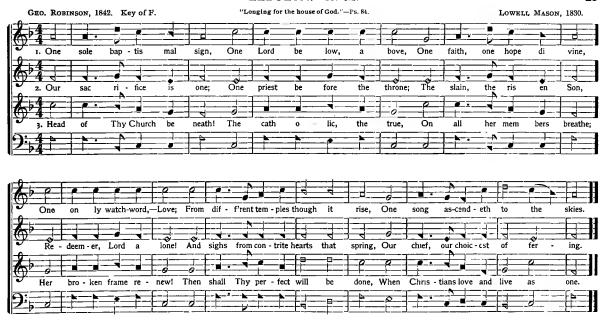
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In a above hymn was published in the second series of Charles Wesley 8" Funeral riymns." It originally had nine stanzas. Mr. Wesley was born in 1708 and died in 1788. He originally belonged to the Church of England, but with his brother John, in connection with others, established the English Methodist Church. This is one of his standard hymns among thousands he composed. See full statement in reference to him in other parts of this book. Mr. Wesley composed over 6,000 valuable hymns. He was one of the founders of Methodism, which has proven to be one of the great churches.

William Walker was born and died in South Carolina. He was a brother-in-law of Major White, who composed and compiled the "Sacred Harp," and revised the same several times. It was written in 1844. A few years previous to this time -about 1840-Mr. Walker and Mr. White composed the "Southern Harmony," although Major White's name does not appear as one of the authors of this book. The two men became estranged on account of this. Mr. White moved to Georgia and composed the "Sacred Harp," and Mr. Walker continued to published the "Southern Harmony." He afterward compiled the "Christian Harmony," which is now considerably used in parts of Georgia, South Carolina, and North Carolina. He also published some other song and tune books. He was considered a fine music writer, composer, and was well up in the profession.

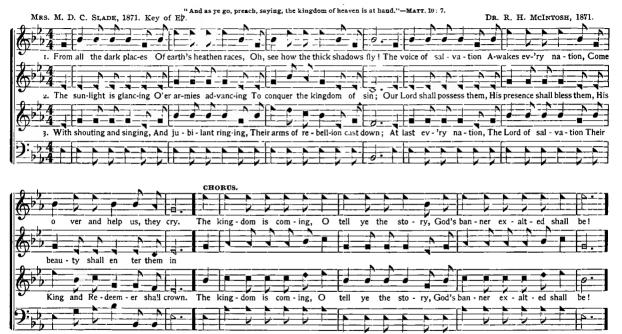
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This hymn first appeared in a volumn entitled "Original Hymns," 1843, under the title of "Christian Fellowship." Geo. Robinson was an Englishman, and probably a clergyman. He has not been sufficiently identified as yet, and hence no facts of his life can be given. He contributed five hymns to "Dr. Liefchild's Original Hymn." The hymn above referred to, "Zebulon," is one among Dr. Mason's sacred songs, and is characteristic in its sweet melody as are the many tunes composed by this forerunner of American Sacred writers. There have been several attempted changes in this tune, but none of them seem to have improved on the original.

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THE KINGDOM COMING.



Mrs. Slade has written a great many hymns for different composers of the United States. Prof. R. M. McIntosh was born 1836 and died 1899. He was an American teacher and composer. He died and was buried at Oxford, Ga., for a great many years. He has written and composed some of the leading church hymns and tunes which now appear in all of the church music of this country, and especially of the M. E. Church, South. He compiled, composed and published a large number of tune books, perhaps the largest of any one in the State of Georgia, except Prof. A. J. Showalter.



BOYLSTON. S. M.

"Whom have I in heaven but thee? and there is none upon earth that I desire besides thee '-Ps. 73: 25.

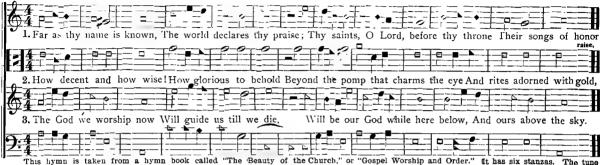


Original title to this hymn was "God All in All," in hymns of "Spiritual Songs," book two, published 1707, by Dr. Watts. It is based on Psalm 73, 25. It is claimed by some that this tune was not originally composed by Lowell Mason; that it was taken from Pilsbury. It is conceded, however, by most writers, that at least the tune in its present shape was either composed or re-arranged by Dr. Mason among the large number of others he composed in 1832.

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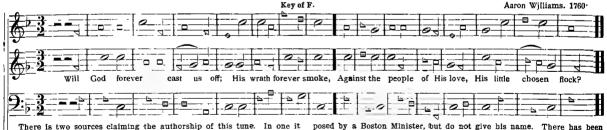
AYLESBURY, S. M.

Rev. Isaac Wats. 1719. Key of A minor. "Oh, God is thy praise unto the ends of the earth. Thy right hand is full of righteousnes." lames Greene. Ps. 48-10. "If this God is our God, forever and ever he will be our guide even unto death". Ps. 48-14.



Avlesbury is in the older song books and is a fine minor piece of music. It is on page 28, of the Sacred Harp. And was composed by lames Green.



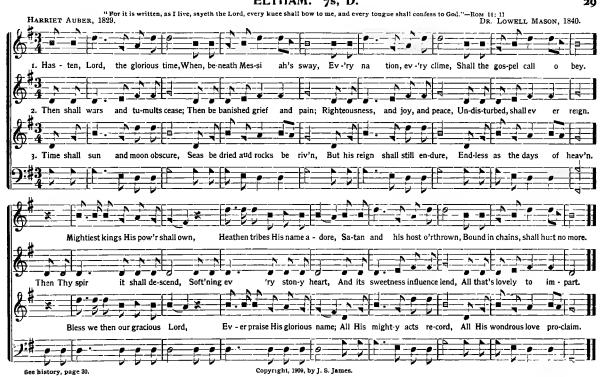


is credited to Aaron Williams, who was born 1734 and died 1776.

the tune is a Welsh air is without doubt. The Americans claim an earlier date for the tune, 1726, that it is an American tune, and was com-

posed by a Boston Minister, but do not give his name. There has been but little change in the melody. B. F. White made slight changes in the tenor and treble some time about 1846-47. It is one of the standard melodies and has been for nearly 200 years.

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Some minor changes were made in the above tune by L. W. James and J. S. James, but it has some very fine strains. This is one of Dr. Lowell Mason's sweet melodies, and appears in Mason's "Sacred Harp" of 1834, but we have put it down as having been composed in 1840, six years later, as it now appears in most of the publications. It is supposed that he re-arranged it in 1840. See further sketch of him in other parts of this book.

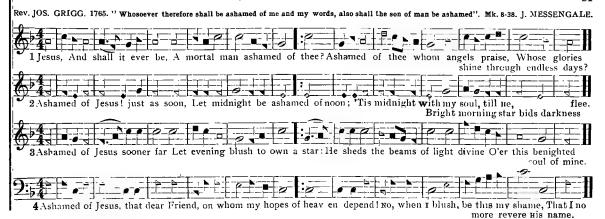
Harriet Auber, author of the above hymn was born in 1773 and died in 1862 She wrote a volume of valuable hymns about 1828, which was published later. She was a woman of great piety and influence, and many of her hymns were used by the Reformers springing out of the Church of England. See further

sketch of her under tune, "Heavenly Gates."





We have no data from which to give a history of H. A Parris, author of the above tune, which he composed in 1907.



This hymn was originally composed by Jos. Grigg when he was but ten years old. It is one among the hymns selected in the National Hymn Book of American Churches. It appears in the leading Hymn books of the 7 denominations therein described. The original name of the hymn in the author's publication was "Ashamed of Me." This is one of the favorite hymns and the music to which it is applied has some of the

sweetest chords found in most sacred tunes. Jos. Fawcett, one of the greatest orators and hymn writers of London, was a nephew of Jos. Griggs. Grigg was born about 1720, died 1768.

This tune is credited in the SACRED HARP to John Messengale. There is some doubthowever, about his writing the music, yethe may have made some important changes in it. Sketches of him are given on other pages of this book.

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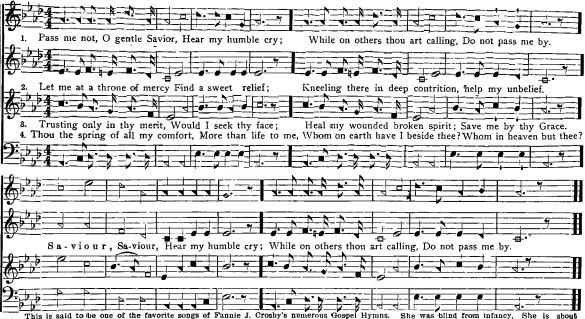
PASS ME NOT.

Fannie J. Crosby. 1868.

"Whosoever shall call on the name of the Lord, shall be saved." Acts 2-21.

Key of A flat.

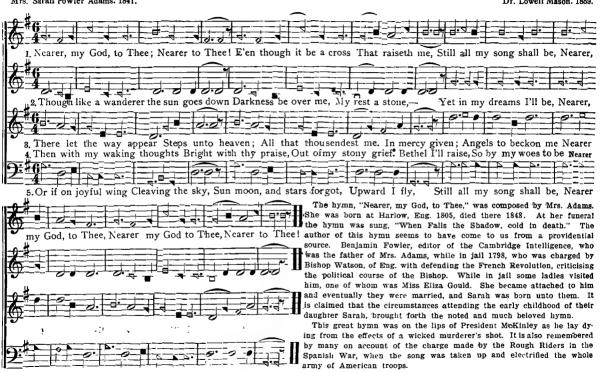
W. H. Doane, 1867.



This is said to be one of the favorite songs of Fannie J. Crosby's numerous Gospel Hymns. She was billed from infancy. She is about 88 years old, and wrote over 5,000 hymns while billed. Her blindness was caused by the ignorant application of a hot poultice to her eyes when she was only 6 weeks old. She was married to Alex Van Alstyne 1858. She continued, however, to write hymns under her maiden name. Doane is a resident of Cincinnati, He has composed a great deal of first class sacred hymns and tunes.

Mrs. Sarah Fowler Adams, 1841.

Dr. Lowell Mason, 1859.



Bishop Marvin, of the Methodist Church, was saved by it from help-less dejection while in exile during the Civil War, hearing it sung by an old woman in a log cabin, in the State of Arkansas. There are many other incidents connected with the history of this song.

Mrs. Adams belonged to the Unitarian church. It stands as one of the great standard hymns of all of the Protestant Churches. It is No. 12 of "Best Church Hymns," of Dr. Benson's selections, and is also in the National Hymn Book of American Churches. Dr. Lowell Mason, author of the tune Bethany, was one of the greatest and best composers of Sacred Music, if not the very best, that ever lived in America. Dr. Mason was certainly the founder of modern Sacred Music. He was born at Medfield, Mass., 1792, died at Orange, N. J. 1872. He taught himself the rudiments of music and was in charge of the Church Choir at Medfield when he was 16 years old. In 1812 he moved to Savannah, Ga., engaged as a Clerk in a Bank. He continued to teach music and in 1827 returned to Boston and was made president of the Handel, Hayden Society. 1832 he established the Boston Academy of Music, 1835 the New York University conferred upon him the title of Doctor of Music. In 1837 he visited Europe and studied music, adding great fame to his already wide reputation. He has written a large number of works on music and some of the highest standard tunes are credited to him. Many music writers concede to him the honor of being the founder of American Sacred Music, and Bethany is one of his standard Sacred Tunes.

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DENNIS. S. M.

John Fawett. 1782. Slow and Soft. Key of F. J. G. Nageli. 1886. Arr. by Lowell Mason. 1845.

1. Blest be the tie that binds, Our hearts in Christian love; The fellowship of kindred minds Is like to that above.

2. Before our Fathers's Throne, We pour our ardent prayers; Our fears, our hopes, our aims are one, Our comforts and our a. From sorrow, toil, and pain, And sin, we shall be free; And perfect love and friendship reign Through all eternity.

John Fawcett was an able Baptist minister. He was greatly endear-ed to his people. He lived and died at Wainsgate, Yorkshire, Eng.
Johann G. Nagell, a Swiss music publisher, composer and poet, was born 1768. He composed mostly vocal music for school and church use.
He was a great musician. Dennis is a German melody. "Brotherly Love" is the title in the Author's Hymns.



This hymn was first published in the author's new hymn book of diverse subjects. He trusted in the grace of his Master for an abiding place of his immortal soul. He was buried in Totenham Court Chapel in 1810. J. C. Lowry was a musician of standing in his day, and wrote a great deal of sacred music. The time of his birth and death we have not been able to ascertain.

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"Look unto me, and be ye saved."-Isa. 45: 22. ELIZABETH HOLMES REED, 1825. Key of F. T. CALVIN BUSHEY, 1895. let the word de - part, And close thine eyes a gainst the light; Poor sin - ner, hard - en not your heart, Be saved, O to - night. To bless thy long de-lud-ed sight; This is the time, O then be wise, Be saved, O z. To - mor-row's sun may nev - er rise to - night. pit - v lin-gers still. And wilt thou thus his love re-quite? Re-nounce at once thy stubborn will. Be saved. to - night. 4. Our bless - ed Lord re - fus - ed none Who would to Him their souls u - nite; Be - lieve, o - bey, the work is done. Be saved. O to - night. CHORUS. O why not to-night? Why not to-night? Why not to-night? \mathbf{O} do not let the word de - part, And close thine eyes against the light. Why not to-night? Why not to-night? Why not to-night? Wilt thou be saved? Then why not to-night? Then why not to-night? O why not to-night? Wilt thou be saved? not to-night? why

This pleading hymn of invitation to sinners is a sermon in itself. It is well suited for revival occasions. Mrs. E. H. Reed was the wife of Dr. Andrew Reed, and the daughter of a noted merchant in London. Her maiden name was Holmes, born 1794, married 1816, and died 1867. She wrote and contributed nineten to her husband's hymn book of 1841. Bushey wrote the melody to the above tune, and perhaps added the words to the chorus.

do not let the word depart, the word de-part. And close thing eves against the light.

O why not to-night? Why not to-night? Why not to-night?

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WINDHAM, L. M.

Daniel Read, 1785. Isaac Watts, 1709. Matt. 7, 13. "Wide is the gate, broad is the way that leadeth to destruction". Matt. 7, 14. Straight is the gate, narrow is the way that leadeth unto life.'. Key of E. Minor 1. Broad is the road that leads to death And thousands walk to gether there; But wisdom shows a narrow path With here and there a trav-cler. 2. "Deny thyself, and take thy cross," Is the Redeemer's great command; heavenly land. Nature must count her gold but dross, If she would gain this 3. The fearful soul that tires and faints. And walks the ways of God no more. Is but esteemed almost a saint and makes his own destruction sure. 4. Lord, let not all my hopes be vain. Create my heart entirely new;

Which hypo-crites could ne'er attain, Which false apostates never knew.

Daniel Read, the author of the music was born 1757. He published the American Song Book in 1785. Columbian Harmony 1793. He also compiled and published several other selections. He died at New Haven, Conn. 1836. The music first appeared in the American Singing Book. He was the author of a number of standard tunes, Sherburne, Russia, Stafford, and other Psalmodies. He was an american composer.

Dr. Watts at the time he wrote this hymn, was engaged in writing Church Music, and a large number of hymns are dated about this same time, 200 years ago.

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J. W. V. 1894.

J. W. VAN DE VENTER, 1894.

SOLO OR DUET. "I am the resurrection and the life; he that believeth in me tho' he were dead, yet shall he live." John 11-25.

1. Over the river faces I see, Fair as the morning, looking for me; Free from their sorrow, grief and dispair, Waiting and watching patiently there 2. Father and mother, safe in the vale, watch for the boatman, wait for the sail, Bearing the loved ones over the tide Into the harbor, near to their side.

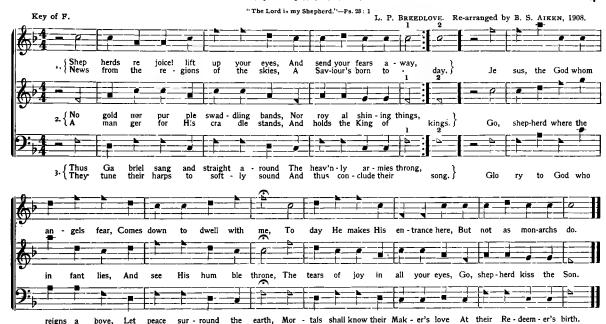
- 3. Brother and sister, gone to that clime, Wait for the others, coming sometime; Safe with the angels, whiter than snow. Watching for dear ones waiting below.
- 4. Sweet little darling, light of the home. Looking for someone, beckong come: Bright as a sunbeam' nure as the dew. Anxiously, looking, mother, for you 5. Jesus the Saviour, bright Morning Star Looking for lost ones straying afar; Hear the glad message; why will you roam? Jesus is calling, "Sinner, come home."
- CHORUS Looking this way, yes, looking this way; Loved ones are waiting, looking this way; Fair as the morning, bug it as the day. Dear been glory looking this way.

I. W. Van De Venter resides in New York, and has for several years. He has composed some very fine hymns and tunes. He is the proprietor of a hotel and writes music during his leisure hours. The above tune has some very sweet chords and is highly appreciated by many people.



Original title to this hymn was "The Year of Jubilee." Published in the author's Hymn Book for the year 1750. Some authorities have credited this hymn to Toplady. This is incorrect for the reason that Toplady was not born until 1840, and could have been only 10 years old at that time. Lewis Edson was born 1746 and died 1820. Was an American composer of great ability.

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These are part of the words taken from the tune "Oxford" in the "Sacred Harp," words originally appearing in the "Methodist Hymn Book," page 425.

L. P. Breedlove composed several tunes which appear in the "Sacred Harp."

L. P. Breedlove composed several tunes which appear in the "Sacred Harp."

B. S. Aiken resides at present in Pike County, Ga.; is a fine singer and a great lover of music. He is on the committee of revision of the "Sacred Harp," appointed by the United Sacred Harp Musical Association of 1908. Mr. Aiken is a member of the Baptist church.

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EXHORTATION. C. M.

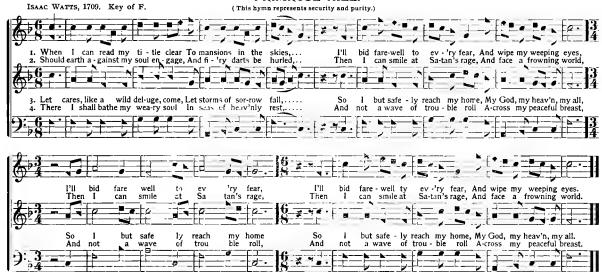
"My voice thou shalt hear in the morning, O Lord, in the morning will I direct my prayer unto thee."-Ps. 5: 3. ISAAC WATTS. Key of F. Lord the morn ing Thou.... shalt hear My voice.... as cend ing high: Pre the Fa ther's throne. Our and our... com plaints. sent songs..... ing at His hills where Christ all..... the To plead for saints,) { Up Sin Thy de light, Nor dwell Thy..... right hand. shall ne'er be at God sight The wick ed shall...... 3. { Thou Sin whose not stand;) art fore..... shall ne'er light, Nor at right hand. ners Thy de dwell Thy..... To Thee will I di - rect my pray'rs, To Thee lift up mine eye, To Thee lift up mine eye. To Thee will I di - rect my pray'rs, To Thee will I di - rect my pray'rs, To Thee lift up mine eye. To Thee will I di-rect my pray'rs, To Thee lift up mine eye, di - rect my pray'rs, To Thee lift up mine eye. To Thee will I To Thee will I di-rect my pray'rs, To Thee lift up mine eye, di-rect my pray'rs, To Thee lift up mine eve. To Thee will I

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This hymn originally had eight stanzas, and the title was, "For The Lord's Day, Morning," It represents Dr. Watts' idea of the Psalm above, and it is referred to in the works of hymnology as one of the standard hymns of this gifted, fluent writer. He was born in 1674 and died in 1748.

The composer of the melody is unknown. This tune first made its appearance in White's "Sacred Harp," but no trace has been kept of its authorship.

PRIMROSE HILL.



The original title of the hymn was, "The Hopes of Heaven Our Support Under Trials on Earth." It appears in the author's "Hymns and Spiritual Songs," Book No. 3. Verse two, line two, was originally written "hellish darts" instead of "fiery darts." In the third stanza, "may I" instead of "so I." This precious hymn is held in high esteem wherever the English language is spoken. It is applied to many different standard tunes in the Protestant church hymn books. It is set to the tune of "Marlow," and arranged by Dr. Lowell Mason. It is one of the standard hymns, and so recognized in the "National Hymn Book." and by the leading Protestant churches of America.

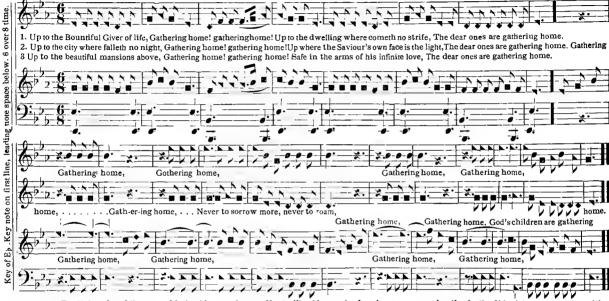
Author of the music is unknown, Cop--ight, 1909, by J. S. James,

CHORUS.

Miss Mariana B. Slade, 1871.

In the dispensation of the fullness of time He might gather in one all things in Christ, on earth and in heaven Eph. 2-10.

Dr. R. M. McIntosh, 1871.



In 1871. Dr. McIntosh, while engaged in teaching music near Huntsville, Ala received a telegram announcing the death of his sister, and while waiting a belated train to attend her funeral was meditating over his near relatives, who had recently departed from this to the Glory World, this thought occurred to him 'We, are 'Gathering Home' and at once sung the two first lines of this song, afterwards sending them to Mrs. M. B. C. Slade, of Fall River, Mas., who requested her daughter Mariana B. Slade to finish the hymn. She added to the two first lines, which Dr. McIntosh had written, the remaining part of the hymn, 'Safe in the arms of his infinite love, eet, ' and its score of music is cut on the tomb stone over Dr. McIntosh's grave at Oxford, Ga.

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SARDIS. L. M. "There shall be no more death, neither sorrow, for the former things are passed away,"-REV. 21: 4. S. L., 1869. Key of G. MISS SARAH LANCASTER, 1869. grims, come. And let us all be hast' - ning home: Come on, my fel - low - pil We We soon shall land on Come on, my fel - low-pil - grims, come, And let us all be We soon shall land on you blest shore, Where ning home; We soon shall land on you blest shore, Where pains and sorrows soon shall land on you blest shore, Where pains and sorrows are no more, There we our Je - sus shall a - dore. For - ev er blest. yon blest shore, Where pains and sor-rows are no more, There we our Je - sus shall a For - ev dore..... er blest. blest.

There we our Je-sus shall a dore..... For - ev er blest. blest. Miss Sarah Lancaster, from the best information that can be obtained, died near West Point, Ga., sometime after the war. She was a sweet singer, had a splendid voice, and was taught to sing by B. F. White and J. P. Reese. It is claimed by those who are in position to know that she was partly aided in composing the tunes credited to her in the "Sacred Harp" by J. P. Reese. There are three tunes credited to her: The above, "O Sing to Me," and "The Last Words of Capernicus," She was a Christian woman with a lovely disposition, and was very popular among the members of the Southern Musical Convention and the Chattahoochee Singing Convention. Copyright, 1909, by T. S. James.

our Je - sus shall a

dore,.....

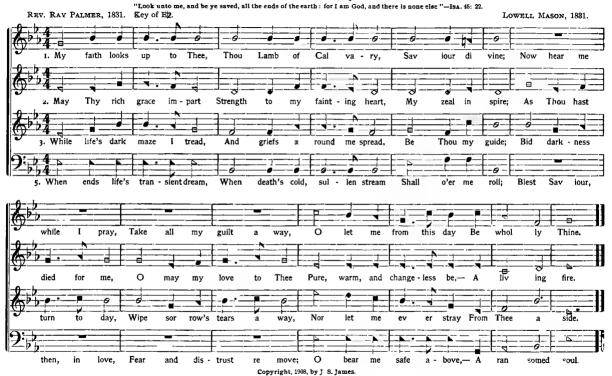
For - ev

er blest. blest.

pains and sor-rows are no

more,

OLIVET. 6s, 4s.



Ray Palmer was born 1808 and died 1887. He was an American Presbyterian. It is claimed that he possessed greater genius than most any other American up to his time who had engaged in writing hymns for the Christian churches. This hymn was written when he was only 22 years old. He had just graduated at Yale College. He was in bad health, and laboring under many discouragements when he wrote the hymn. He said, "I recollect I wrote them with very tender emotions, and ended the last lines with tears, with consciousness of my own needs, without the slightest thought of writing for another's eyes." Dr. Lowell Mason met me on the streets of Boston and asked if I did not have something to contribute to a new tune and hymn book which he and the Rev. Thos. Hastings were soon to issue, "Spiritual Songs for Social Worship," in 1883. He took this hymn from bocket and made a copy of it for Dr. Mason, who immediately wrote the familiar tune called "Olivet." Dr. Mason and others in a few days Congratulated Dr. Palmer on this hymn, and said to him, "You have written many years and many good things, but we think you will be best known to posterity in the hymn or words, "My Faith Looks Up to Thee." This is considered Mr. Palmer's best production in all of his writings on hymnody.

MARTIN. 7s.



Chas. Wesley wrote over 6,000 hymns, and a great portion of his hymns are used wherever a Protestant church is found. "Jesus, Lover of My Soul," is entitled to the position of number one in all hymnody, and the entire Church with absolute unanimity assigned to it the first place, while, in Dr. Benson's "Rock of Ages," it is the only hymn he puts before "Jesus, Lover of My Soul." Dr. Ellis Thompson, in his "National Hymn Book of American Churches," places this hymn equal with "Rock of Ages."

S. B. Marsh was born 1798 and died 1875. There is but little said about him as a musician. The music to this tune shows that he had at least gathered all of the essential elements to give to the world one of the standard melodies. It is equal to Toplady's "Rock of Ages" and Oliver Holden's "Coronation."

that

world

DEVOTION. L. M.

"To shew forth thy lovingkindness in the morning, and with faithfulness every night, upon an instrument of ten strings, and upon a psaitery: upon the harp with a solemn sound."-Ps. 92: 2-3. ISAAC WATTS, 1719. Key of Bb. AMARICK HALL, about 1811. Sweet day sa - cred rest: No mor - tal cares shall seize my breast: may my heart in tune be found. Then shall share glo - rious part. When grace hath well re fined my heart. fresh sup plies of iov are shed. 3. Then wished be - low: ev - 'rv pow'r find sweet em-ploy hear, and know Like О Like Day-id's harp Day - id's harp sol - emn sound. mav my heart in tune be found. sol-emn sound. Like Like ho-ly oil. ho - lv cheer my head. And fresh sup plies iov are shed. cheer my head. 1

The words as arranged in this hymn, begin on the second verse of the original hymn, the first verse being, "Sweet is the work of God my King." Original name of the hymn was, "A Song for the Lord's Day." Mr. Hall, the author of the music, was born 1718, and died 1827. He taught music for several years. Many of his tunes are in the old tune books, among some of the names are "My Glory," "Canaan," "Crucifixion," "Harmony," "Hosanna," "All saints," (new) is said to be his masterpiece. He was a good singer, and taught music for a long time in Massachusetts and other States.

pow'r

sweet em - ploy

'rv

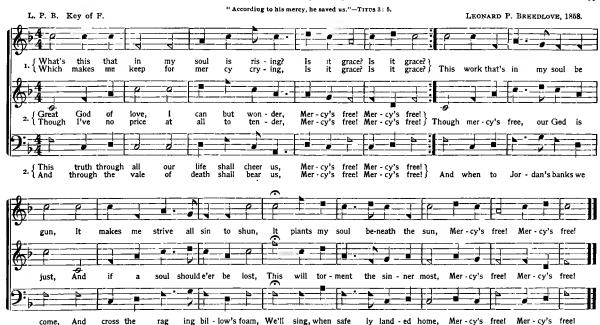
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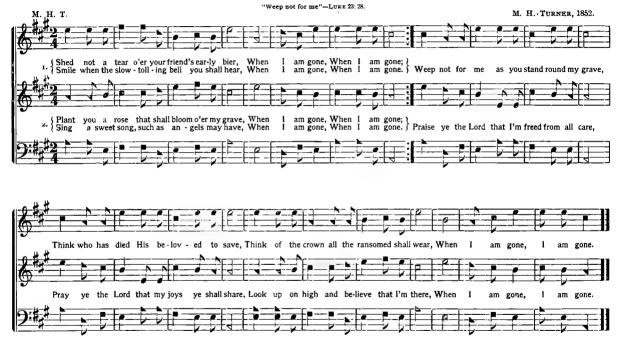
that e - ter

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L. P. Breedlove was a member of the Southern Musical Convention, and was one of the committee appointed by said convention to add an appendix to the "Sacred Harp," and assisted in 1850 in making an addition to it. The tune and words of this song are credited to Mr. Breedlove in that book. (See page 317.) We have no knowledge about him except that he was one of the old-time singers fifty or sixty years ago.

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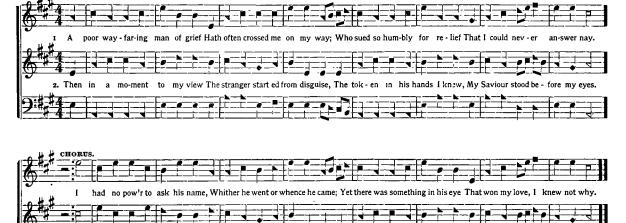


But little is is known of Mr. Turner, the author and composer of the above tune. He was a member of the Southern Musical Convention and of the Chattahoochee Musical Convention from 1850 to 1860.

"For I hungered and ye gave me meat: I was thirsty and ye gave me drink, I was a stranger and ye took me in, naked and ye clothed me."-- MATT. 25" S5, 36.

JAMES MONTGOMERY, 1826. Key of A.

REV. GEORGE COLES, about 1835.

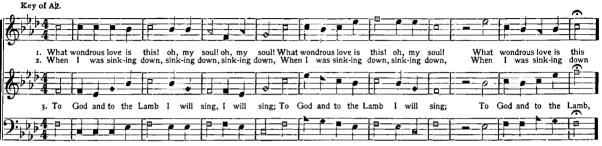


The original title to this hymn was "The Stranger." This hymn has been set to many different tunes, but more immediately associated with Coles' "Duane Street" than any other music. This is one of the standard tunes that stood the test many years, and is still popular in many sections of the country. George Coles was born in England, 1792, and died in New York City, 1858. He was editor of the "New York Christian Advocate" for several years. He was a musician of notability and a fine singer. In Montgomery's poems, "The Stranger" has seven stanzas. James Montgomery was a minister, was born in Scotland 1771, and died in 1854. He was an editor and did a great deal of literary work. He published several volumes of splendid hymns, and was also a musician. He was an English Moravian, and poet.

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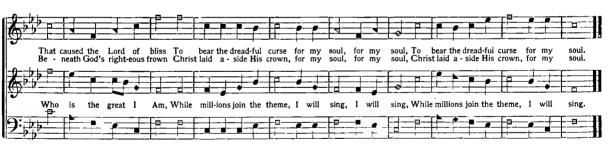
had no pow'r to ask his name. Whither he went or whence he came; Yet there was something in his eye That won my love, I knew not why.

"For God so loved the world, that he gave his only begotten Son, that whosoever believeth in him, should not perish but have everlasting life."—Joen 8: 16.



4. And when from death I'm free I'll sing out, I'll sing out, And when from death I'm free I'll sing out,

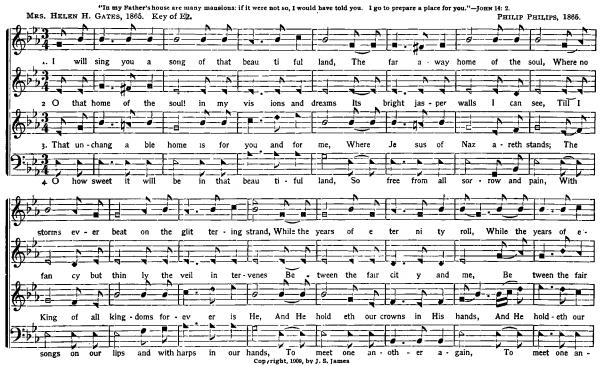
And when from death I'm free

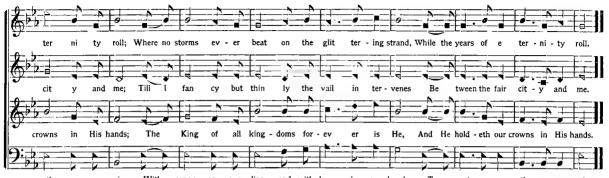


I'll sing and joy - ful be, And thro'e - ter - ni - ty l'il sing on, I'll sing on, And thro'e - ter - ni - ty l'il sing on.

The authorship of the words and music of this tune are unknown. The words represent the great manifestation of the love of God for the world, in giving His only begotten Son to die for the world and that all who believe in Him shall not perish but have everlasting life. No greater love has ever been expressed in the world than this. This tune is one of the stirring melodies of the old sacred songs and is yet loved and highly appreciated by the church people in many sections of the country.

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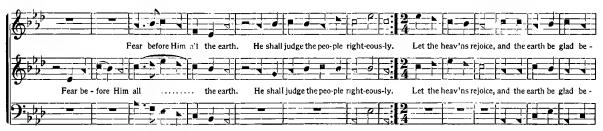
oth er a gain; With songs on our lips and with harps in our hands, To meet one an - oth - er a - gain.

Philip Phillips was born 1834 and died 1895. He was an American, "The Singing Pilgrim," teacher, and composer, also compiler of sacred music. He produced several music books.

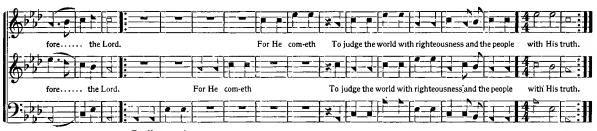
Mrs. E. H. Gates was born 1835 and died 1863. She was an American, and a splendid hymn writer. She resided at Elizabeth, N. J. "Pilgrim's Progress" suggested the words of this beautiful hymn as well as the music of the same. She was a member of the Presbyterian church.

REVERENTIAL ANTHEM.





Fear before Him all the earth.



For He com-eth

This anthem was composed by Prof. E. J. King between 1844 and 1850. He was a member of the Missionary Buptist Church, and a fine singer. He was the brother of a music teacher, who once lived in Georgia, by the name of Joel King. It is claimed he died in Crawford County, Ga. He was also a music teacher, receiving instructions and educated in music by B. F. White. He is credited with being the author of twenty-six tunes in the "Sacred Harp." He also assisted in revising the "Sacred Harp" at one time. He was a member of the Southern Musical Convention and of the Chattahoochee Musical Convention a number of years.

HAPPY DAY. L. M.



Philip Doddridge, D. D., was an English Congregationalist. He was born 1702 and died 1752 of consumption. He was a noted scholar, and was a Non-conformist as a minister. He was for a long time pastor of the Congregational church at North Hampton, and was a man of great power and influence. He composed some of the best standard hymns in the English language.

E. M. Rimbault was born in England 1816 and died 1876 When he was sixteen years of age he was an organist in a Swiss church. He became a skilled musician, and composed a great deal of sacred music. The authorities of Harvard College offered him the position of professor of music in that institution at one time, but he declined. The fact of him being tendered this position is sufficient evidence to establish his high attainments as a professor of music, for none are offered this position except one who is skilled in the art and science of music.

RETREAT. L. M.



Mr. Stowell was a minister of the Church of England; born in the Island of Mann, 1799. He was a great church member; composed a large number of valuable hymns, and died 1865. Forty-six of his best hymns were published immediately after his death.

Dr. Thos. Hastings was born 1784 and died 1872. He was an American composer and writer of church music. He was a co-worker with Dr. Lowell Mason, and stood in the front rank as a composer of sacred tunes.

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JERUSALEM. L. M.

JOHN CENNICK, 1743. Key of A Minor. "Hope of eternal life, which God, that cannot lie, promised before the world began '-Titus 2:2.



The original title to this hymn was "Christ, the Sinner's Way to God." Cennick was born in England in 1718. He joined the Methodist Societies of the Wesleys when he was seventeen years old, and afterward became a preacher. A dispute arose in his church and he afterwards founded an independent church of his own, which was gathered into the Whiffield and Huntingdon connection. Sometime after that he joined the Moravians, and spent the remainder of his life with them. He died in 1755. He was a man of sincere piety, was a polished poet and hymn writer. His hymns were published in 1741. He was the author of two great and well-known hymns, "Children of the Heavenly King," and the above-named hymn. The stanzas in both hymns are regarded of the highest standard of hymneties. "Children of the Heavenly King" has found its way into the hymn books of the American churches.

"Worship the Lord in beauty of holiness."-Ps. 29: 2, "It is manna. This is the bread which the Lord hath given you to eat,"-Ex. 16: 15.



This is one of the tunes of long standing. It is page 59 in B. F. White's "Sacred Harp," and has been sung and played by church people in conventions and singing societies for almost one hundred years. It is suggested that the chorus may be successfully rendered to "Lord, Revive Us." From the best information at our command we credit J. W. Moore with the music, who wrote and published an encyclopedia of music known as "Moore's Encyclopedia of Music," with an appendix introducing musical events up to 1896. It was first published in 1854. Mr. Moore was of the State of Vermont.

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2 In vain we tune our formal songs, In vain we strive to rise; Hosannas languish on our tongues,
And our devotion dies.

3 Come, Holy Spirit, heav'nly Dove, With all Thy quick'ning pow'rs: Come, shed abroad a Saviour's love,
And that shall kindle ours.

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The original title to the foregoing hymn was "Breathing After the Holy Spirit," taken from the author's hymns on "Spiritual Songs." There have been changes made in the hymns in some portions. It is one among Dr. Watts' many hymns that has been handed down through all Protestanism, and is popular in all denominations.

Brown and Butterworth, in their story of "Hymns and Tunes," give much history concerning the words in this hymn, and relate many incidents connected with it. Prof. Absalom Ogletree is among the old Georgia musicians of sacred music. At this writing, 1908, he resides in Spaulding County, and is ninety-six years of age. He taught music many years, mostly in the song book known as the "Sacred Harp," by B. F. White. He is a fine singer, and has composed several hymn tunes in different song books. His present physical condition indicates that he may be spared many years.

LABAN. S. M.

"For I have kept the ways of the Lord, and have not wickedly departed from my God."-II. SAM. 22: 22.



4. Fight on, my soul, till death Shall bring thee to thy God; He'll take thee, at thy part ing breath, To His di vine a - bode.

Geo. Heath, the author of this hymn, was an English minister, born 1781 and died 1822. For a time he was pastor of the Pressley church, at Honiton, Devonshire. He was a very prolific writer, having written and composed one hundred and forty hymns, and had printed several editions of the same. "Laban," has dash and animation, and is well adapted to the hymn, "My Soul, Be On Thy Guard." It is one of the standard hymns of American churches, and is also one of the leading tunes. Dr. Lowell Mason always wrote fine music. His manner of writing tunes brought about a reformation in this country in composing sacred music.

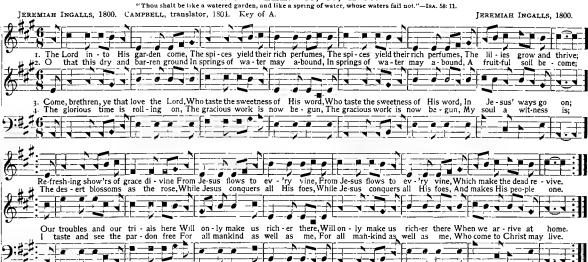


Mr. Perronet was a bosom friend of Charles Wesley. He was an English Methodist and Independent, and composed a great many hymns. He was born

in 1726 and died in 1792. This hymn ranks with the very best.

Oliver Holden, the author of "Coronation," was a self-taught musician; born in Massachusetts, and reared in the carpenter's trade. Mr. Holden wrote a number of hymns and tunes, and published several books. The tune "Coronation" has never been severed from the hymnof "Perronet." While a number of other tunes have claimed its attention, it seems to be inseparably attached to "Coronation." It has, ever since it was composed, been one of the strong melodies of different churches of the country; and while Dr. David Breed, in his book on hymnology, as well as others, claim that the composition, as it is arranged, is far from being a perfect melody and first-class tune, it still lives, and is one of the leading church tunes of the United States.

NASHVILLE. 8s, 8s, & 6s.



This was originally called "Garden Hymn." It is sometimes credited to William Campbell, author of "Glorious Light of Zion," "There is a Holy City," "There is a Land of Pleasure."

Jeremiah Ingalls was born in 1764 and died in 1828. He was the author of several hymns, as well as composer of a great deal of music. He was an American, and published several volumes of music. See page 17. Copyright, 1909, by J. S. James.

"Unto him that loved us, and washed us from our sins in his own blood?"-Rev. I: 5. "And have washed their robes, and made them white in the blood of the Lamb,"-Rev. 7 14. R. L. Key of G. "Wash me, and I shall be whiter than snow .- Ps. 51: 7. ROBERT LOWRY. 1. What can wash a - way my sin? Nothing but the blood of Je - sus; What can make me whole a - gain? Nothing but the blood of Je - sus, see, Nothing but the blood of Je - sus; For my cleansing, this my plea, Nothing but the blood of Je - sus. a - tone, Nothing but the blood of Je - sus; Naught of good that have done, Nothing but the blood of Je - sus. 4. This all my hope and peace, Nothing but the blood of Je - sus; This is all my righteousness, Nothing but the blood of Je - sus. CHORUS. O pre-cious is Thy flow, That makes me white as I know. Nothing but the blood snow: No oth er fount sus. O pre-cious is Thy flow, That makes me white as snow; No er fount know. Nothing but the blood of sus. Convright 1909 by I S. James.

Rev. Robert Lowry, the author of the foregoing words and tune, was born in Philadelphia, Pa., in 1826, and educated at Lewisburg, Pa. He died in 1890. He was a successful and faithful minister of the Christian religion, who was more widely known as a composer of sacred music. He is the author of many valuable tunes. Among some of his much appreciated music are the following tunes: "Something For Jesus," "I Need Thee Every Hour," "Jesus Only," "One More Day's Work For Jesus," "Where Is My Wandering Boy To-night?" and many others. Dr. Lowry became an active Christian in his seventeenth year. He was once professor in a college, and pastor of a church in Penfield, N. J., up to the time of his death. He considered preaching to be his supreme function. Music was to him a side issue. He was much loved by all who knew him.

FAIRFIELD. C. M.

"And so I will go in unto the king, . . . and if I perish, I perish." "When the king saw Esther the queen standing in the court, that she obtained favor in EDMUND JONES, 1750. Key of A Minor. his sight: and the king held out to Esther the golden sceptre that was in his hand."—ESTHER 4: 16; 5: 2.



Edmund Jones was an English Baptist minister, born in 1721 and died in 1765. He composed several important hymns, one of his best is the above named. Nothing is known of the author of the music. Search through many books fail to give the name of the author. It is one of the old church tunes.





Sav-iour, lead me, lest I stray, lest I stray, Gen - tly down the stream of time, stream of time, Lead me, Sav-iour, all the way.

Prof. F. M. Davis was born in 1839 and died in 1896. He was an American composer and teacher of music, having composed a large number of valuable hymns and tunes. When one of his pieces of music is found it will be seen at once that it is filled with harmony and melody. He was a devoted Christian, always in the service of his Lord and Master. It is said the above words fully represent his relationship to the Saviour. He died in full faith of the salvation of the good. Several years ago Prof. A. J. Showalter re-arranged parts of the above tune, as it is here presented. The sentiment of the words in this beautiful tune is a pleading petition to the Saviour.

ZION. 8s, 7s & 4s.



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Rev. Wm. Williams was a Welsh Calvinistic Methodist, born in 1717. He began the study of medicine, but took deacon's orders, and was for a time an itinerant preacher. He left the Established Church of England, and died in 1781.

This hymn ante-dated the missionary movement for many years. The history of Thos. Hastings has been given on page 1. He was one of the best tune writers of his day, and was an American composer of sacred music of wide reputation.

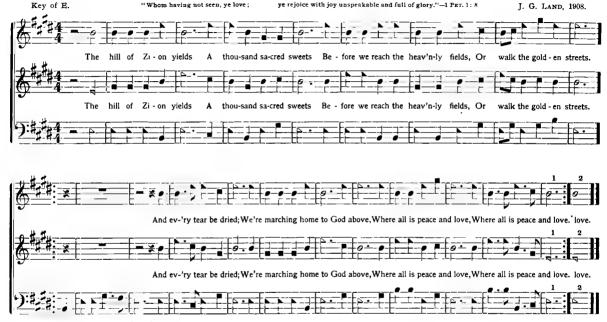
THE GOLDEN HARP. L. M.



Prof. J. P. Reese was born in Jasper County, Ga., in 1828, died in Coweta County, in 1900, buried at Oak Hill Cemetery, Newnan, Ga. He composed many tunes and hymns, which are published in different song books. He helped revise the "Sacred Harp" in 1869. There are 27 different tunes in the "Sacred Harp" composed by him. He was a music teacher, and taught in many different counties in Georgia and Alabama. He was a strict member of the Baptist church. He was engaged in composing music for over twenty years; belonged to the Southern Musical Convention from 1845 up to the time of his death. He frequently mixed with politicians of his section, and was a regular correspondent of the Newnan papers from 1855 up to the time of his death. Reference is made to a more extended sketch of Prof. Reese in James' "Brief History of the Sacred Harp," pages 94-99, inclusive.

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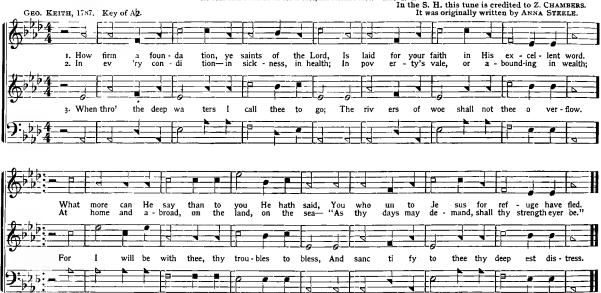
Then let your songs abound,

J. G. Land, the author of the above melody, lives in the State of Alabama. He is a fine leader of music and has composed several tunes. This hymn, as it appears above, was taken from the tune, "Hill of Zion," on page 380 of the "Sacred Harp."

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BELLEVUE. 115.

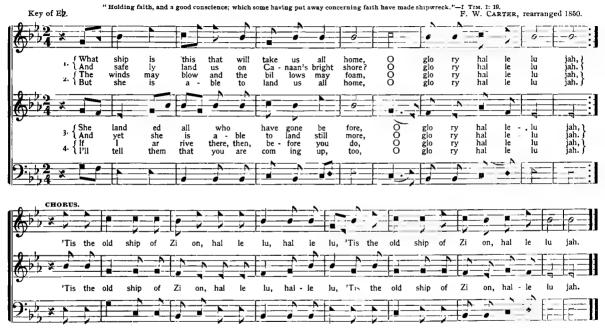
"He hath said I will never leave thee, nor forsake thee."-HEB. 13. 5.



Miss Anna Steele was a Baptist minister's daughter. She was born 1706 in England at Broughton Hampshire. She spent her life there, and died 1778. In 1760 and 1780 volumes of her work were published, in verse and prose, and many hymns, psalms, poems and tunes are credited to her. Chambers made a few alterations in the above tune. The original title to this hymn was "Precious Promises."

George Keith was an English Baptist minister, publisher and bookseller. He wrote a number of hymns. Some very high authorities claim that Robert Keene, a member of Dr. John Rippon's church (Baptist) of London composed the above hymn. "How Firm a Foundation" was the favorite of President Andrew Jackson's wife, and on his deathbed he called for it. It was a favorite of General Robert E. Lee, and was sung at the funeral of him, the greatest of all modern generals.

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The hymn, "Voices Crying Out in the Wilderness," is traced back as far as the "American Vocalist." Both hymns and tunes have lost their creator's names, like many others. They have left no record of beginning of dates. In the old "Sacred Harp" this tune is credited to Thos. W. Carter. Perhaps he may have made some changes in the tune, so as to credit himself with the changes, but the melody was written many years before his time, and was among the old tunes that have stood the test through the ages. It is a very fine piece of music to stir the emotions of the people.

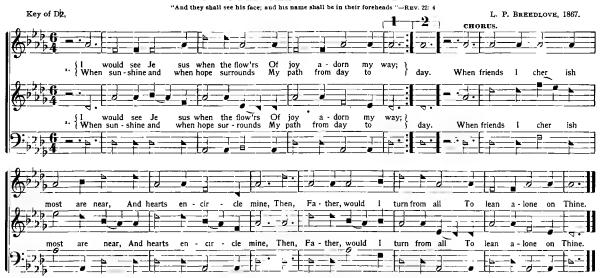
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The foregoing hymn was written by Rev. Jefferson Hascall, of the Methodist church. It is said that he wrote it in fifteen minutes in the year 1861. He was born in Thompson, Connecticut, 1807. He also wrote the "Land of Beulah." It is claimed by those in position to know that the hymn, "My Latest Sun is Sinking Fast," once became a great favorite with Bishop Maryin and A. L. P. Green of the M. E. church, South.

Wm. B. Bradbury was born 1816 and died 1868. He was for a long time engaged in the manufacture of pianos. In connection with Geo. F. Root, Thos. Hastings, and T. B. Mason, he wrote, in 1853, a valuable hymn and tune book, "The Shawn," of about four hundred pages. He also composed, compiled, and published over sixty other music books. Fanny Crosby is one of his most famous pupils.

I WOULD SEE JESUS. C. M. D.



This is an original song by Prof. Breedlove, made especially for the "Sacred Harp." In another part of these sketches will be found other references made to Mr. Breedlove. This is an original song, and if ever printed in any book except the "Sacred Harp," we have been unable to find it. It is supposed he also composed the words as well as the music.

HE LEADETH ME. L. M.

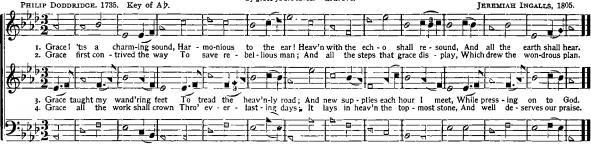


The author of the above words is a leading composer and scholar of high attainments, and a minister of the Baptist church. He was born 1834, and educated principally at Brown's University, and was for a while theological instructor in that institution, afterward professor of English in the same institution. He is well versed in rhetoric, logic, and oratory, and is very popular, especially in the immediate country where he has done so much valuable service in writing hymns, literature, and in the ministry.

Mrs. R. M. McIntosh, the author of the above melody, was the wife of Dr. R. M. McIntosh. While it is known she composed a large number of tunes, none of her music has been published, so far as the writer can ascertain, except this tune. Mrs. McIntosh was a lady of culture and influence, especially among the people of the Methodist church in Georgia and surrounding States. She and her husband were prominent members of the Methodist church. He died several years ago, and Mrs. McIntosh died in Atlanta, Ga.

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This hymn is on "Salvation by Grace," from the author's hymns, 1755. The original name of this tune was "Kentucky." Philip Doddridge, D. D., the author of the hymn, was born in London, 1702, over two hundred years ago. He was a great scholar of high attainments; was ordained to the Non-conformist ministry; was an English Congregationalist, and for many years pastor of one of these churches, from 1829 to the time of his death, 1852. He was a great pulpit orator and theologian. He composed many standard hymns and high-class sacred music.

See sketch of Jeremiah Ingalis under the tune "Northfield." He is the author of some of the best music of those who composed in his day, and many of his tunes are still popular with the church people, especially in the United States, and many of his best productions are in the leading tune and hymn books of to-day.

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HE LEADETH ME. L. M.



This popular hymn was written at the close of a lecture on the Twenty-third Psalm, delivered in the First Baptist church of Philadelphia. Prof. Gilmore, of Rochester University, New York, when a young Baptist minister, in 1861, supplying a pulpit in Philadelphia, while sitting in a parlor, wrote the words of this hymn, supposed to be taken from the Twenty-third Psalm. He handed the same to his wife, so he sent it to the "Watchman." While he was in a church in Rochester, not knowing the fact that his wife had sent the hymn away, he saw in a hymnal, "The Devotional Tune and Hymn Book, 1865," a copy of his hymn. He is a leading composer and scholar of high attainments; was born 1834, graduated at Phillip's Academy and Andover Brown's University, and was theological instructor in Hebrew in later years, afterward professor of the English language in the same University. He is a master of rhetoric, logic, and a great orator.

Prof. William B. Bradbury; in 1863, applied the music to the words. This is one of Mr. Bradbury's sweetest melodies of his many sacred tunes, and one that

has gone into all of the revival meetings of the Christian church and many others. It has been taken up by Bliss, Sankey, Moody, and others who used the "Gos-

pel Songs and Hymns," and has swaved great congregations. Mr. Bradbury was born 1816 and died 1868.

ARLINGTON. C. M.

"Whospever therefore shall be ashamed of me and of my words. of him also shall the Son of man be ashamed, when he cometh into the glory of his Father with the holy angels."-MARK 8: 38, REV. ISAAC WATTS, 1720. Key of G. DR. THOMAS A. ARNE. 1762.



Dr. Thomas Augustine Arne composed "Arlington." He was born in London, 1710. He studied at Eton, and, though intended for the legal profession, gave whole time to music. When twenty-three years old he began to write opera for his sister Susanna, who became a great favorite among the English people. He was engaged as a composer in 1839, when he received from Oxford his degree of Doctor of Music. Later in life he turned his attention to oratorio and other forms of sacred music. He was the first to introduce female voices in choir singing. He died in 1878, chanting hallelujahs, it is said, with his last breath. The tune "Arlington" clings its name to a Boston street, and the beautiful chimes of Arlington Street church (Unitarian) annually rings its music on special occasions, as it has since the bells were tuned. "Arlington" was the favorite tune for the above hymn.

Dr. Watts was born 1674 and died 1748. He belonged to the English Congregational church. See sketch on page 17,

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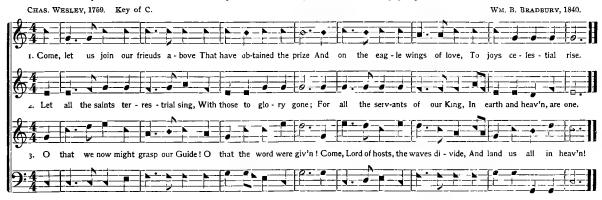


Reginald Heber, D. D., was born 1783 and died 1826. He belonged to the Church of England. He was an American, and Bishop of Calcutta. He was the son of a clergyman of the same name; was reared at Cheshire, England, and educated at Oxford. He wrote fifty-seven valuable hymns, among one of his best was the preceding one. He was also a poet, and wrote books on this subject.

Lowell Mason wrote the music to this hymn in Savannah, Ga., when he was a clerk in a bank, in 1823. It is claimed that the joining of the hymn and tune together was providential. A lady, having received and greatly admired on of Heber's lyrics from England knew no music that would fit the metre, sent them to Lowell Mason, and in half an hour he wrote the music and returned them to the lady. It came to him naturally on reading the poetry. The song flashed through his mind like lightning, and he wrote and composed the music as if by magic. Mr. Mason said that he made no effort at all in this composition. It was the natural impulse flowing through his mind that dictated it. He was sorn 1702 and died 1872. He was an American composer, wrote many valuable books, and was the most able composer of sacred music of his time. He was a Doctor of Music, and stood high the world over as a musician.

BROWN, C. M.

"By him therefore let us offer the sacrifice of praise to God continually, that is, the fruit of our lips giving thanks to his name."-HEB. 13, 15

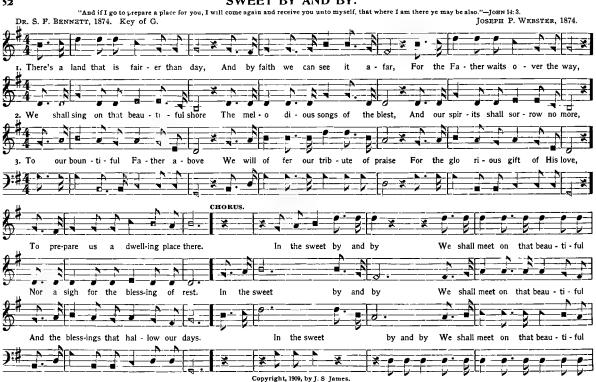


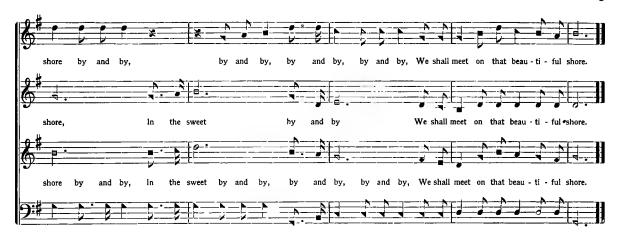
Chas. Wesley was born 1708 and died 1788. He was an English Methodist, and was one of the greatest hymn writers in the world, and his hymns have a general circulation in all denominations.

William Bradbury was one of the most prolific music composers that has ever lived in America. He was born 1816 and died 1868. More extended notice is given elsewhere in the sketches of the authors of the music and hymns.

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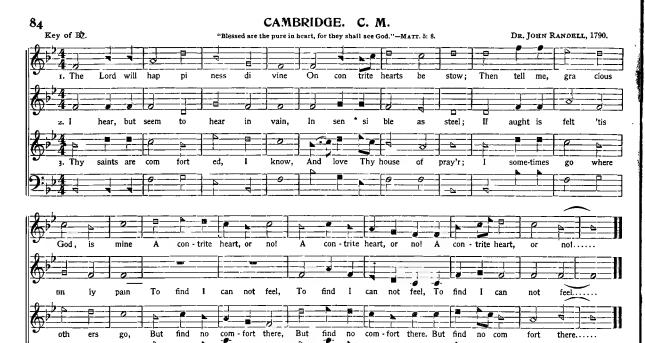
SWEET BY AND BY.





S. F. Bennett was born in 1836 and died in 1898. He moved to the West in 1861, and settled in Elkhorn, Wis., where he practiced medicine.

Joseph P. Webster was born in New Hampshire in 1819, and for a long time was connected with the Handel-Haydn Society of Boston. He removed to Indiana in 1851, and to Elkhorn, Wis., in 1857, where he died in 1875. He published the "Signet Ring," a popular song book in 1874, when "Sweet By and By" began its great advent of popularity. Webster was a musician of considerable note, and Bennett was a physician, who also possessed musical talent. In music the two men had been working as partners, Bennett being a ready verse writer, while Webster was a fine composer. They composed a great deal of sheet music. Webster was feeble and often melancholy. He went into the office of Dr. Bennett with a frowning face, and the Doctor said to him, "What is the matter?" He replied, "Nothing; I will be all right by and by." Bennett said, "Why not write a song of the Sweet By and By?" After thinking a minute, Webster said, "If you will write the words I will write the music." Bennett immediately wrote the words, and in a short time (the same day) Webster composed the music, and to-day it is known all over Christendom. Its popularity, however, was made universal by Sanky, and those who have made the "Gospel Songs and Hymns" famous in the Ufited States and other countries.



We have been unable to find out anything about Dr. John Randell, the author of the above music, although it is one of the standard tunes, and is placed on page 14 in the "National Hymn Book of the American Churches," by Robt. Ellis Thompson, S. T. D. It is over one hundred years old, and has very fine chords. The words used are taken from the "Sacred Harp," page 387, by B. F. White. Copyright, 1909, by J. S. James.

"There shall be a resurrection of the dead, both of the just and unjust."-Acre 24.15. JOHN LELAND, 1833. Key of F Minor. в. F. WHITE, 1847. shall I see Je sus, And reign with Him a - bove, And shall hear the flow - ing foun - tain, Drink ev er - last - ing love, And shall hear the trum-pet sound in that morn-ing? the trum-pet sound in that morn-ing? liv - ered From this vain world of sin. And shall hear be the trum-pet sound in 2. And with my bless - ed Je - sus Drink end less pleas-ures And shall hear the trum-pet sound in that morn-ing? Cap-tain's gone be - fore, He's giv'n me 3. His prom right-eous crown He'll give. And His val - iant sol - diers e ter - n'ly shall live. CHORUS. shall mount Shout, O For I a-bove the skies, When I hear the trum-pet sound in that morn Shout. O shall mount a-bove the skies. When I hear the trum-pet sound in that morn

John Leland was born in Massachusetts in 1754 and died in 1844. He was a Baptist minister, laboring mostly in Virginia and Massachusetts. His life and writings were published in 1845 by Miss L. F. Green. His two noted hymns were, "O When Shall I See Jesus?" and "The Day is Past and Gone." For further history see "Bound for Canaan."

B. F. White, author of the music, composed and compiled the "Sacred Harp" in 1854. It was revised three times. He also composed a great deal of the music in the "Southern Harmony." An extended sketch of his writings and compositions is given on page 122.

MENDELSSOHN. 7s. D.



This hymn of Charles Wesley, dated about 1739, has been altered several times in some particulars, but its present shape is almost identical with the first production of the hymn. Mendelssohn is a favorite musical interpreter of the hymn. It is taken from J. L. F. Mendelsshon-Bartholdy's cantata. He was one of he great masters; born 1809 and died 1847.

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See history of Samuel Stennett under tune, "Promised Land."

Professor Cagle lives in Alabama, and is a lover of the old sacred songs. He is a good leader and a fine singer, and is loved by the music people.

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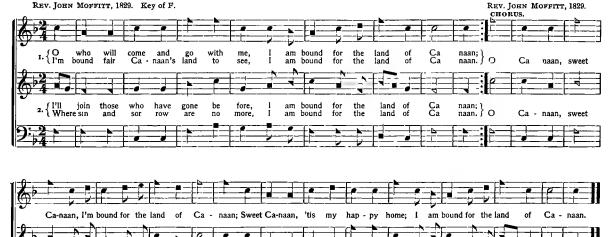


Isaac Watts was born 1674, and died 1748. He was an English Congregationalist. He was one of the greatest hymn writers in all Christendom. Other statements in regard to his life and works can be found in other parts of this book.

The Italian tune of "Ain" is one of the old fugue pieces of music, four-four time. Corelli was a master violinist, and wrote a great deal of violin music. He was said to be a sensitive artist, and was one among the greatest musicians of his day.

Ca-naan, I'm bound for the land of

"I will give unto you to possess it, a land that floweth with milk and honey."-LEV. 20: 24



The original name of this song was "O Canaan, Bright Canaan." John Wesley tried to change it and applied it to another song, "How Happy is the Pilgrim's Lot." It would not be changed from the old air. One of the old verses was, "If you get there before I do, I am bound for the land of Canaan. Look out for me I am coming, too; I am bound for the land of Canaan." The original chorus in the song was "O Canaan, Bright Canaan." It is an undeniable fact that in the early days of this song that many souls were born into the kingdom of God under the sound of the crude woodland song. About 1850 E. J. King made a few changes in the tune and in the words, changing "Bright Cannan" to "Sweet Canaan." With a few exceptions the tune is as it was originally written.

Ca - naan; Sweet Ca-naan, 'tis my hap - py home; I

am bound for the land

THERE IS A FOUNTAIN. C. M.



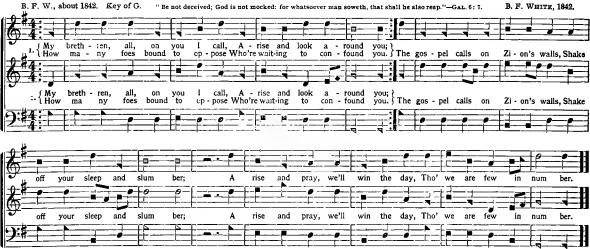
This hymn was written by William Cowper in 1779 for John Newton's cottage prayer meetings, and is found in the "Olney Hymns." It is one of Cowper's best hymns. William Cowper was one of the most popular poets and letter writers of the English language. He was born 1731 and died 1800. He was a member of the Church of England. His father was Rev. John Cowper, and a Chaplain to George II. He spent ten years in Westminister school. He then read law, but after a very brief practice abandoned it for literature. He was a scholar and historian. Among his hymns were the following: "God Moves in a Mysterious Way," "O For a Closer Walk With God," ""Tis My Happiness Below," "My Sole Possession is Thy Love," "Hark, My Soul, It is the Lord."

Dr. Lowell Mason commenced to compose music when he was very young. He has left numerous books of sacred music; and America owes to his efforts

Dr. Lowell Mason commenced to compose music when he was very young. He has left numerous books of sacred music; and America owes to his efforts some of its greatest productions. A great many of his tunes appear to be simple, but they are filled with melody and harmony, and as time passes by it only

lends its indorsement to the wisdom he possessed as a musician. He was born in 1792 and died 1875. He was an American.

LOOK OUT. P. M.



As fas as we can asertain Major B. F. White composed the music and the words to the above hymn. This tune has also been regularly printed in the "Sacred Harp" in each edition since 1844, as well as in several other books. It has some very sweet chords and strains, and presents a strong appeal to those who profess religion to wake up to the gospel sound. It stands very much as it did when first composed. Further statement of B. F. White on page 125.



The words of this tune were arranged by Prof. Denson, in 1908, at his liome in Helican, Ala., where he resides at the present time. See further sketch page 110 °I learned the air of the above piece of music from the Rev. L. P. Denson, of Arbacoochee, Ala.

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"I must work the work of him that sent me, while it is day: the night cometh, when no man can work," -John 9 4. ANNIE L. Walker, 1860. Key of F. LOWELL MASON, 1860. Work, for the night is com ing. Work through the morning hours: Work while the dew is spark-ling, Work 'mid springing flow'rs: 2. Work, for com - ing, Work through the sun - ny noon; Fill bright-est hours with bor. Rest comes sure and soon. the night is 3. Work, for the night is Un - der the sun - set skies, While their bright tints are Work for day light flies; Work when the day grows bright - er, Work in Work, for When man's work is done. the glow-ing the night com 'ry fly - ing min - ute Some-thing to keep in store: Work, for the night is When man works no more. Work while the night is dark 'ning, When man's work is o'er. the last beam fad to shine no more;

Annie L. Walker resides in Canada. She wrote and published a volume of hymns in 1868. Among them was "Work, For the Night is Coming," Further facts about her life and writings are unknown.

This is one of Dr. Lowell Mason's tunes, and is used in Protestant churches all over the world. The tune is very popular with the different church denominations. Further notice is given of Dr. Mason's writings and musical works in other parts of this book.

RELIGION IS A FORTUNE. 7s & 6s.



John Leland was born in 1754 and died in 1844. He was a Baptist minister, and composed his own hymns. He was also the author of several tunes. Some persons claim he was very eccentric. He traveled all the way to Washington from Cheshire, Mass., to carry President Jefferson a cheese weighing 1,450 pounds. He went through the country on an ox team, and preached all along wherever he could get an audience. He was a good man; and it is said on his deathbed he quoted the words of this hymn. "O When Shall I See Jesus?"

on his deathbed he quoted the words of this hymn, "O When Shall I See Jesus?"

Rev. William L. Williams was a Welsh Calvanistic Methodist; born in 1717. He studied medicine, and was for a long time an itinerant preacher, having left the Established Church. He died in 1781. He is generally known in history under the name of Williams, but some of the books put him down as W. L. Williams He wrote a great many strong and forcible hymns, as well as composed some splendid melodies.



WITH MY SOUL. Key of G H. G. Spafford. When peace like a river attendeth my way, When sorrows like sea billows roll: Whatever my lot, Thou hast taught me to say, 2 Though satan should buffet, tho, trials should come, Let this blest assurance control; That Christ hath regarded my helpless estate, 3. My sin-oh, the bliss of this glorious thought- My sin- not in part but in whole, Is nailed to His cross and I bear it no more, 4. And, Lord, haste the day when the faith shall be sight, The clouds be roll'd back as a scroll, The trump shall resound, and the Lord shall descend, CHORUS. It is well, it is well with my sonl. It is well... with my And has shed His own blood for my soul, Il is well, it is well with my soul. Praise the Lord, praise the Lord, oh, my soul. with my soul,

"Even so "- it is well with my soul.

LADY HUNTINGDON, 1764. Key of A.

Lord.

pre - vent

When Thou.

3. O

96

take Thv

Τo



feet with them to

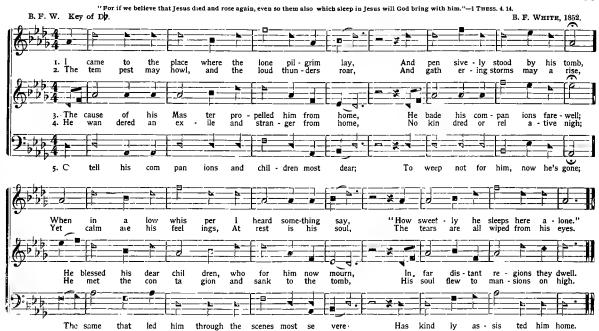
Thy pard - 'ning voice still my un be - liev ing fear. Nor let me fall. hear. Τo

Lady Huntingdon (Countess) was born in 1707. Her maiden name was Sellna Sherly. She was married 1728 to Theophilus, Earl of Huntingdon, with whom she lived happily until his death, in 1746. She was one of the most pious, noble, and benevolent women whose name adorned the Christian Church. She supported by her large income the cause of the Methodists, which was so ably presented by John and Charles Wesley. George Whitfield was one of her many chaplains, in connection with whom may be said to have founded the Calvanistic branch of Methodism. She was an earnest Christian worker all her life. She died in 1791. The above hymn portrays unaffected humanity of a Christian character. She was one of the great women having unbounded influence in her day.

Sketches of B. F. White and E. J. King are given in other parts of this book.

right - eous Judge, shall come

ple



These words and tune were composed by Major B. F. White at the grave of a friend who had once lived in Georgia, and who had gone West and died. Major White visited there, and while at the grave wrote the words and music to the above hymn. The grave was in the lone prairies, and the words show the inwardness of his great heart, and the feeling he possessed for a departed friend and former companion.

LOWELL MASON, 1840. CHARLES WESLEY, 1774. Key of G. "The desire of all nations shall come."-HAGGAI 11: 7. 1. Come, thou long - ex - pect - ed Je - sus, Born to set Thy peo-ple free; From our fears and sins re-lease us, Let us find our rest in Thee: de-liv - er; Born a child, and yet a King; Born to reign in us for - ev - er, Now Thou gracious kingdom bring: 2. Born Thy peo - ple to Is-rael's strength and conso - la - tion, Hope of all the earth Thou art; Dear de-sire of ev-'ry na - tion, Joy of ev - 'ry longing heart. By Thine own e - ter - nal Spir - it, Rule in all our hearts a-lone; By Thine all - suf - fic - ient mer - it, Raise us to Thy glorious throne.

The words to this hymn have remained unaltered as they were originally composed, "Hymns for the Nativity of Our Lord." Revs. Charles and John Wesley were the founders of Methodism. Charles Wesley was one of the greatest hymn writers in the history of the world. He shared the honors of English hymnody with Dr. Isaac Watts. He has written some of the most stirring hymns published in the hymn books of Protestantism. They are original, evangelical, spiritual, and immortal. He was born at Epworth, Lincolnshire, December 18, 1708. He was the eighteenth child, and the youngest son of a family of nineteen. His father was Rev. Samuel Wesley, clergyman of the English Church. His mother came from a very distinguished family. Her maiden name was Susanna Ansley, daughter of Rev. Samuel Ansley, Ll.D., a very learned and Non-conformist minister in London. It is said that Mrs. Wesley had great gifts, and brought remarkable success to bear in training her children. In 1726 Charles Wesley was elected to Christ Church College. He soon departed from the methods of the Church of England, and began to lay the foundations of Methodism. After taking his degree he remained as tutor in the college until 1735, when he accompanied his brother, John Wesley, on a mission to Georgia, when he was ordained to English priesthood by Bishop Gibson, of London. From 1730 to 1756 he was actively engaged with his brother John interating through Great Britain. His constitution was to feeble to continue this work. He withdrew from active service, and spent the balance of his life in retirement. In 1771 he removed to London, and died March 29, 1788. He wrote over 6,000 hymns, and many of them have been received by all denominations, and sung the world over. Among some of his great hymns are: "Jesus, Lover of My Soul," "Hark, the Herald Angels Sing," "O For a Thousand Tongues to Sing," "I Know That My Redeemer Lives," "Ye Servants of God, Your Master Proclaim," "Hail the Day That Sees Me Rise," "Our Lord is Risen From the Dead," "Come, Thou Long-Expected

HOME OVER THERE.

"These are they which came out of great tribulation, and have washed the: robes, and made them white in the blood of the Lamb."—REV. 7: 14.

D. W. C. HUNTINGDON, 1870. Key of A.

T. C. O'KANE, about 1871.



Copyright, 1909, by T. S. James,



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Rev. D. W. C. Huntingdon was born in Townsend, Vt., 1830. He graduated from Syracuse University, and received the degrees of D. D. and LL.D. from Genesee College in 1888. He resides in Lincoln, Neb. He is a minister of the Methodist church.

This tune was composed by T. C. O'Kane, who was born in Delaware, Ohio, 1830. He is a great hymnist and splendid musician. The tune has many sweet chords, and has many fugue features in the chorus, which are considered well arranged. When rendered by the voice of a multitude in full concert it is inspiring, and makes the building tremble wherever sung, reminding us of the glorious home of the people of God.

A. S. KIEFER. Key of F.

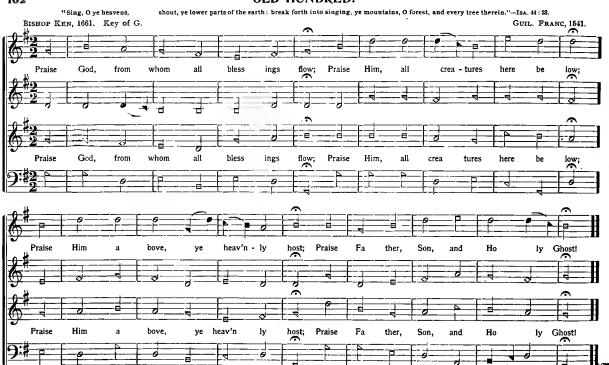
"To everything there is a season, and a time to every purpose under heaven "-Eccl. 3. 1.

D. E. DORTCH.



A. S. Kiefer, of Singer's Glenn, Va., was once connected with The Joseph Funk Co., in Rockingham County, Va. In 1868, he published a music book called the "Song Crowned King." He was also interested and concerned in the publishing of another book, called "Christian Heart." He composed a great deal of music and wrote a good many hymns. He was an author, composer, teacher and publisher, as well as director in large musical assemblies and conventions.

Rev. D. E. Dortch was born in Tennessee in 1851, and educated in the common schools of that State. He had talent for music, and could play well on the violin in early boyhood. He commenced active teaching of music in 1874, and in that year wrote his first compositions. In 1877 he published his first book. He has composed and compiled eighteen or twenty additional hymn and tune books, and his tunes are considered up-to-date. He is a minister of distinction and influence and of high character. He resides in Columbia, Tenn. Copyright, 1909, by J. S. James.

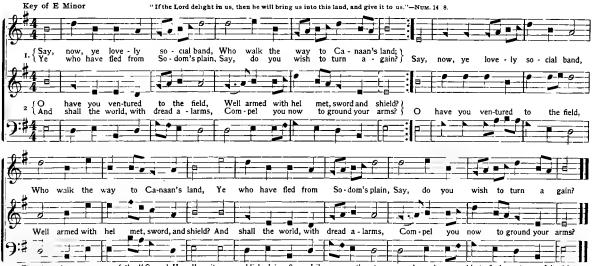


Bishop Ken was born in Great Britain in 1637 and died in 1711. He was educated at New Oxford in 1762, and eighteen years later King Charles the Second appointed him Chaplan to Princess Mary of Orange, and before his death made him Bishop of Bath and Wells. He was a great orator, minister, and poet. King James the Second imprisoned him for refusing to sign the Declaration of Independence. He ministered to Charles the Second in his last moments. His "Manuel of Prayers," in which his hymns were published, appeared in numerous editions up to the time of his death. The must of "Old Hundred" is generally credited to Guil. Franc, of France, who is sometimes called William the Frenchman. He founded a school

in Geneva, in 1541, where he was Chapel Master for some time. He died in 1570, Some claim the music of "Old Hundred" some of Luther's melodies, while others attribute it to Bourgeois. It is generally conceded, however, to William the Frenchman. It is one of the oldest tunes in the books, and has been used

throughout Christendom for over 300 years.





This tune is on pige 42 of the "Sacred Harp" as it was published in 1844. Like some other tunes, we have been unable to find any trace of its history of the words in the tune. It is a great favorite among the older people who sung it from thirty to fifty years ago. It contains some very fine chords, and is often requested to be sung in conventions and other musical gatherings, especially by those who use shaped note books.

GREENFIELD. 8s.

"Whom have I in heaven but thee? and there is none upon earth I desire beside thee."-Ps. 73: 25. "The presence of Christ affords delight "-Acrs 13 25 IOHN NEWTON, 1779 Key of G. LOUIS EDSON 1840. the hours When Je - sus no lon - ger te - dious and taste-less 1. Sweet pros-pects, sweet birds, and sweet flow'rs, Have all their sweetness me; The mid-sum-mer sun shines but dim. The lost sweet-er than mu - sic His voice: per-fume. And His name vields the rich - est makes all with - in re - joice; should, were He always thus nigh. Have pres - ence dis - pers - es my gloom, And me all be - hold - ing His face, May to His pleas - ure re - signed; my mind; While blessed with a sense of His love. place Would make a ny change in chang - es sea - son am Thine: Thou art mv sun and my song,) Lord. in - deed O drive these dark clouds from my sky, Thy lan-guish and pine? And why are mv win-ters so longi cem - ber's as pleas - ant look But when hap - py Him, De May. fields strive vain to gay; am wish or fear; No mor - tal as hap - py My sum - mer would last noth - ing to And pris - ons would pal - a - ces lf toy would ap pear, prove. Je - sus would dwell with me there. -0-soul - cheer - ing pres - ence re store. Or take me to Thee up on high, Where win - ter and clouds are no more. Copyright, 1909, by I. S. Tames.

This widely-popular hymn, on "Delights in Christ," was taken from "Olney Hymns," in 1779. John Newton was one of the best English hymn writers. Born 1725 and died 1807; belonged to the Church of England.

Louis Edson was born 1748 and died 1820. He was an American, and wrote some very valuable music. If he had never written any other tune but "Greenfield" it would stand as a monument to his name throughout all ages.

THE LOVELY STORY. 8s

"Now is my soul troubled, and what shall I say? Father, save me from this hour; but for this cause came I unto this hour "- [No. 12: 25. E. J. KING, about 1850. Key of G. E. I. KING, 1850. sto - rv most love - lv tell. Of Je - s us (O won-drous sur - prise); } tor-ments That He left His ex - alt - ed a - bode. When hell sin - ners, vile sin - ners, might rise; Je - sus thus bleed. And pit y a ru - ined. lost race? whence did such mer - cy pro - ceed, Such bound-less com - pas - sion and grace? His bod - v bore anguish and by trans-gres-sion was lost. peas - ing the wrath of God, shed forth His blood cost. blood. spir - it most sunk with the load. short time be - fore He was slain. His sweat was as great drops of

It is not known whether Professor E. J. King composed or rearranged the words to the above tune. He was a fine singer, taught music in many counties of Georgia, and wrote some acceptable hymns and tunes. A sketch of Mr. King is given elsewhere in this book.

.....

ECSTASY

"They shall be satisfied abundantly with the fatness of thy house; and thou shalt make them drink of the river of thy pleasure."-Ps. 36: 8 IOHN LELAND. Key of E Minor. T. W. CARTER, about 1844. you meet with trou - bles And tri - als on your way. Then cast your care on Je - sus, And don't for-get to pray.) When - 'er ar mour Of faith, and hope, and love, And when the com-bat's end - ed, He'll car-ry you a-boye. gos - pel dis - cour - aged, For Je - sus is your Friend; And for knowi-edge He'll not re-fuse to lend. vou lack up - braid vou. Though of - ten vou re - quest: He'll give you grace to con - quer, And take you home to rest. CHORUS. 1 wings I would fly rest, And I'd praise.... God His bright a - bode. had ... way and had I would fly a - wav and rest. And ľď praise God His bright a - bode.

The words, as applied to the hymn in this book. are the two last verses of the hymn, "O When Shall I See Jesus?" The original hymn was written by Rev. John Leland, who was born 1754 and died 1844. He was a Baptist minister, and was a great friend of President Thomas Jefferson. He wrote his own hymns, and did not use those of other composers. He was popular among his people, but had many peculiarities. Further notice of him appears under the tune, "Bound for Canaan."

But little is known of Professor Thomas W. Carter outside of the music credited to him in the "Sacred Harp." "Ecstasy" is supposed to have been composed by him some time before the first revision of the "Sacred Harp," in 1844 or 1845. He is credited in that song book of composing "Augusta," "Florence," "Exhortation," "Banquet of Mercy," "The Old Ship of Zion," "Little Children," and "Ecstasy." He was a member of the Southern Musical Convention from the time of its organization until after the war, and was also a member of the Chattahoochee Musical Convention from the time it was formed until after the war. We have been unable to learn the place of his birth or death, or secure a sketch of his life.

See sketch of A. M. Cagle under tune, "New Jordan."

last....

· heav'n

at

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For present joys,.... for bless - ings past, And for the hope of heav'n at last.

LET US SING.



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W. F. Moore was the first President of the Tallapoosa Singing Convention in 1867 and 1878. He lived at this time in Alabama. He was, in 1866, at the Chattahoochee Singing Convention, in Paulding County, Ga. He was a very fine leader and fond of vocal music. He was also a member of the Southern Musical Convention from 1850 to 1870. He composed several songs in the "Sacred Harp." The time of his birth and death are unknown to us. This song is partly the melody of the old tune, "Let Us Walk in the Light of God."

RETURN AGAIN. 8s & 7s.



The original title to this hymn was, "Prayer For Revival." It appeared in Olney's collection. Rev. William Williams (1717-1781), a Welsh preacher and medical doctor, left the Established Church, and wrote fine melodies and hymns. He was a man of great energy and power, and splendid revivalist and missionary. John Newton (1725-1807) belonged to the Church of England. His father and mother died when he was young. He was a minister, and one of the finest hymn writers. He composed many splendid and valuable hymns, which are published in all the leading hymn books where the English language is spoken. He was an associate of William Cowper. Other sketches are given of him in this collection.



This great hymn was written by Rev. Edward Perronet about 1779. It was first published about that time, and has claimed the attention of many tunes. It is closely connected with "Coronation." See further statements about Perronet under tune "Coronation," page 62.

Professor S. M. Denson resides at the present time in Winston County, Ala. His father was a Methodist preacher and spent most of his life in Georgia and Alabama. Professor Denson has been teaching music for nearly forty years. He taught schools at many points in Georgia and Alabama, and has taught thousands of people to sing and play music. Seaborn M. Denson is a fine leader and director of music, and has composed a large number of hymns and tunes. He has a wife (whose maiden name was Burdett) and a large family of children, all of whom are fine musicians.

Mrs. Denson often leads and directs the music before conventions Convirght, 1990, by I. S. Ismee.

and large musical gatherings. All of their children are advanced in music, and several of them are engaged in teaching music. Professor Denson and his wife both compose music, and there are several of his tunes in this book. He has done a great work in the teaching and composing of music for the last eighteen years. No family can be found who so much love music as the Densons. They belong to all the principal musical conventions and associations in Georgia and Alabama. He is a member of the Methodist church, his wife and children are members of the church and are doing a great work for the Master's cause in the section where they live. A perusal of Professor Denson's music in this volume will give a good index to his musical genius. See the following tunes: "Heavenly King," "Camp-meeting Song," "The Great Provider," "Arbacoochee," "Tentha," "The Life Boat," "Gorious Day," "Gone to Rest," "Home in Heaven," "Jester," "Mt. Pisgah," "McKay," "Casander," "Consolation," "Cagle," "Winston," "Pilgrim's Hope," "Rejoice," and "Cullman."

PRAISE THE SAVIOUR'S NAME. C. M.



Professor J. G. Land, the author of the above music and words, lives at this time in Alabama. He is a good leader and director and is a great lover of music. He often attends musical conventions in his own State. Copyright, 1009, by J. S. James,

THE GREAT PROVIDER.

12 "But seek ve first the kingdom of God, and his righteousness, and all these things shall be added unto you."-MATT. 6: 33. S. M. DENSON, 1908. SAMUEL ECKING, Eighteenth Century. Key of F Minor. 1. Peace, troubled soul, thou need not fear, Je-sus says He will be with you to the end; The great Pro - vid - er 2. The Lord, who built the earth and sky. In His prom-ise all may tru - ly claim, Ask stoops to hear mer-cv CHORUS. says He will be with you to the end. Hal - le - lu jah, Hal - le lu - jah, and He's promised to be with you to the end. end. and receive in Je - sus' name. jah, Hal - le lu - jah, and He's promised to be with you to the end.

The hymn above was first published in the author's hymn book, on "Grace, Faith and Repentance." It was composed before the nineteenth century. It as used in 1806 by Rev. James Haxley, itinerant preacher, in his travels through Louisiana in its early settlement. See complete history in No. 48 by Tillet, iblished 1889. Sketch of Professor Denson on page 110. Copyright, 1909, by J. S. James.

And he showed me a pure river of water of life, clear as crystal, proceeding out of the throne of God and the Lamb."-REV 22: 1.



This is the second and third verse of the hymn, "On Jordan's Stormy Banks I Stand." The hymn was written by Samuel Stennett, and was named the "Promise: Land" in "Rippan's Selection." Some claim it is an imitation of Dr. Watts' "There is a Land of Pure Delight." The author was an English minister, bor in 1727 and died in 1705. He composed a great many hymns. See sketch of Professor Denson on page 110. Copyright, 1909, by J. S. James.

^{*} In honor of Rev. S. M. McKay, of Clay County, Alabama.



Pre-pare to meet our God (our God), Pre-pare to meet our God (our God), One must be first, O may we all Pre-pare to meet our God.

The words to this tune were composed by Professor Denson in memory of his niece, Miss Delia Denson, who died April 4, 1908. She was a Christian girl. He named the tune "Gone To Rest," a beautiful thought.

re - turn (re-turn), And nev-er can re-turn (re-turn), But she has run her mor-tal race, And nev-er can re - turn.

our last (our last), That this may be our last (our last), O Lord, im-press the sol-emn thought, That this may be our last.

• Use father, mother, or brother, to suit.

That this may



William Cowper was born in 1731 and died 1800. He composed many hymns, was a strong minister and an able poet. See further sketch of Mr. Cowper in other parts of this book. See remarks about Mr. Denson on page 130. Copyright, 1900, by J. S. James.





Henry Francis Lyte, a clergyman of the Church of England, was born in 1793, ordained minister in 1818, and died in 1847.

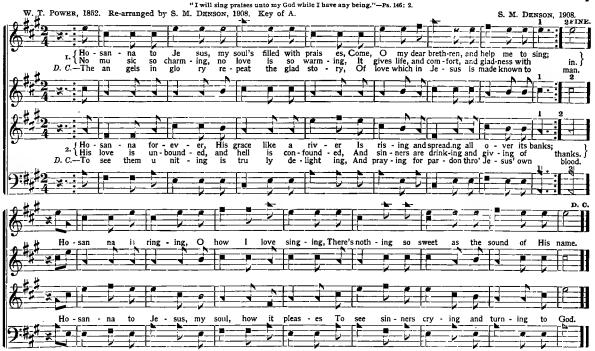
See sketch of Professor Denson on page 110.

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These words are taken from the "Sacred Harp," tune of "Oxford," page 306. See history of S. M. Denson, page 110.

To-day He makes His entrance here.....

But not as monarchs do.



Professor W. T. Power, so far as can be ascertained, composed the original hymn in 1850. It was changed by Professor Denson in 1908 so as to conform to the above. See sketch of Mr. Power under "Royal Band" in this book. See also sketch of Mr. Denson on page 110. Copyright, 1909, by J. S. James.

HOME IN HEAVEN.



The words to this tune are by C. H. Gabriel. See sketch of Professor Denson on page 110.

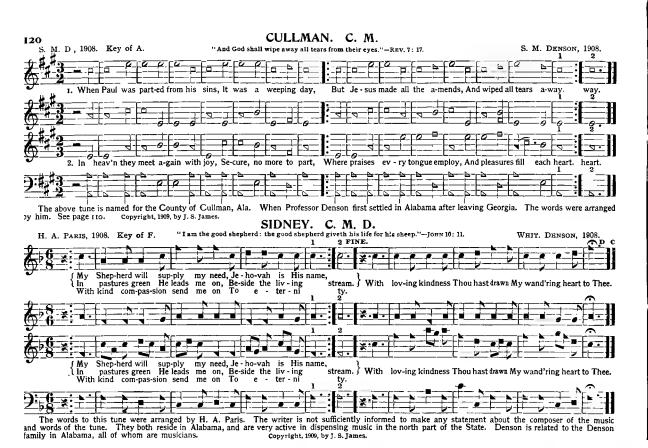
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The dead's alive, the lost is found, lost is found,

"And being made perfect, he became the author of eternal salvation unto all them that obey him."-HEB. 5: 9. SAMUEL MEDLEY. First published in 1800. Key of G. S. M. DENSON, 1908. 1. I know that my Re-deem-er lives, What comfort this sweet sentence gives. He lives, He lives, who once was dead, He lives, my ever-live ing Head. 2. He lives to bless you with His love; He lives to plead my cause a-bove; He lives my hungry soul to feed; He lives to help in time of need. 3. He lives to crush the fiends of hell; He lives and doth within me dwell, He lives to heat and keep me whole, He lives to guide my fee ble soul. 4. He lives, all glo - ry to His name, He lives, my Je-sus, still the same, O the sweet joy this sentence gives, I know that my Re-deem-er lives, CHORUS. Shout on, pray on, we're gain-ing ground, The dead's alive, the lost is found, lost is found. Shout on, pray on, we're gaining ground, Shout on, pray on, we're gaining ground, The dead's a - live, the lost is found. lost is found.

The words in the above hymn were first published in "Medley's Hymns" in 1800. It originally contained nine stanzas as it appears in this tune. It was changed by Professor Denson to suit the tune. Mr. Medley was a Baptist minister, born in England in 1730 and died in 1790. The hymn was composed the same time, about 1784. He had 230 hymns in his book. Copyright, 1909, by J. S. James.

Shout on, pray on, we're gaining ground,

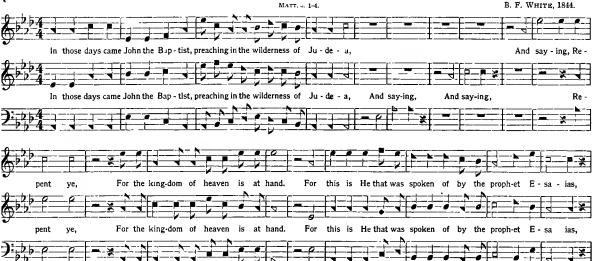


S. M. D., 1908. Key of A. S. M. DENSON, 1908. "How shall we escape, if we neglect so great salvation."-HEB. 2: 3. our ffa-thers want long? jah. jah. our † fa - thers want jah, jah, hal iah. iah.

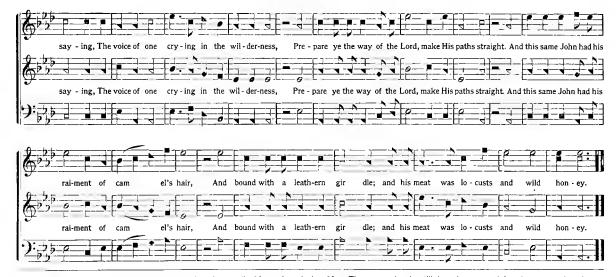
The above words were composed by Professor Denson in their present shape. See sketch of the professor on page 110.

In honor of Professor N. D. Jester, of Franklin County. Ala

BAPTISMAL ANTHEM.



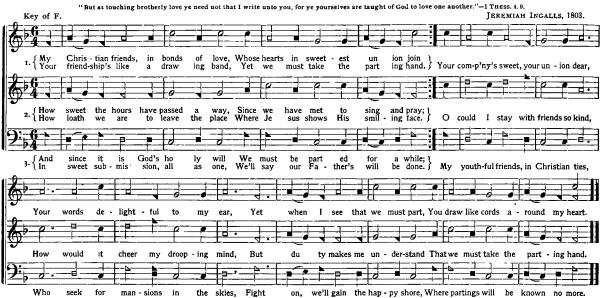
B. F. White was born in Spartanburg, S. C., 1800, and died in Atlanta, Ga., 1870. He married a Miss Golightly in 1825; moved from Spartanburg to State, and nearly all of them are musical. His father and grandfather were both named Robert. His grandfather lived to be 104, and his father 102 years old. Major White, as he was called on account of being a major of the militia, met with an accident by falling on Spring Street in Atlanta, from the effect of which he died in eight days. He was a strict member of the Missionary Baptist church for almost all his life. He first compiled the "Sacred Harp" and 'Tune Book of Sacred Songs" in 1844. It is claimed that Major White and his brother-in-law, William Walker, wrote the "Southern Harmony" in four haped notes, the same as used in this book and the "Sacred Harp." Walker and White married sisters. It is said Walker carried the manuscript North o have it published, and that Walker and the publishers managed to deprive white of any interest in the "Southern Harmony," and failed to give him credit or any of the compositions or compilations of the same, although White did most of the work. On account of this treatment White and Walker became stranged, and White moved to Georgia, and brought out the "Sacred Harp," which has been revised several times—in 1850, 1845 Major White organized the Southern



Musical Convention, and was president from that time until 1862, and again in 1867. The convention is still in existence, and has been ever since it was organized. All of the tunes in the "Sacred Harp," which were not immediately composed by Mr. White, were carefully examined and corrected by him. He was self-taught in music, and it came to him naturally to sing; and he composed some very valuable hymns, tunes, odes, and anthems. The above-named anthem has been in all the editions of the "Sacred Harp," and in many other song and tune books. Major White was for several years connected with the county affairs of Harris County, Ga., and held the office of Clerk of the Superior Court. He also published a newspaper in that county called the "Organ," in which many of his compositions, and those of other persons connected with him in that day, appeared. His work in composing and compiling the "Sacred Harp" was of such extreme merit the book is used as much or more than any other tune book in the Southern States. Those that were compiled or printed at the same time as the "Scred Harp" have generally become obsolete. It still lives, and in recent years has seemed to come into more widely and extended use than ever.

A full sketch of the life and character of Major B. F. White and his family, and the music book he wrote, can be found in a brief history of the "Sacred Harp," compiled by J. S. James in 1904.

PARTING HAND. L. M.

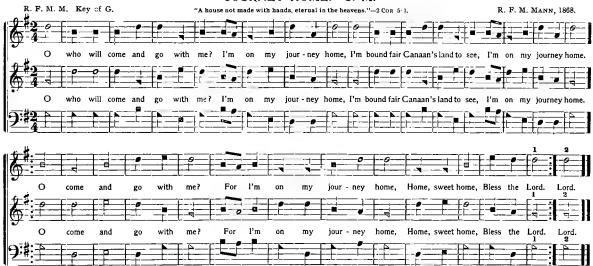


- 4 How oft I've seen your flowing tears,
 And heard you tell your hopes and fears,
 Your hearts with love were seen to flame
 Which makes mc hope we'll meet again.
 Ye mourning souls, lift up your eyes
 To glorious mansions in the skies,
 O trust His grace, in Canaan's land
 We'll no more take the parting hand.
- 5 And now, my friends, both old and young, I hope in Christ you'll still go on, And if on earth we meet no more, O may we meet on Canaan's shore. I hope you'll all remember me If you on earth no more I see, An interest in your prayers I crave, That we may meet beyond the grave.

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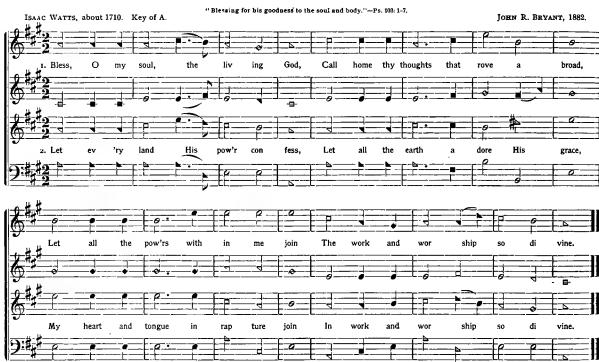
6 O glorious day, O blessed hope, My soul leaps forward at the thought, When on that happy, happy land, We'll no more take the parting hand. But with our blessed, holy Lord, We'll shout and sing with one accord, And there we'll all with Jesus dwell, So, loving Christians, fare you well. Jeremiah Ingalls was a native of the State of Massachusetts, born in 1764 and died in 1828. In 1804 he published a book called the "Christian Harmony." The present tune, "Parting Hand," was composed a year before that. He was a music teacher, and traveled through the States of New Hampshire, Vermont, and Massachusetts. Among some of his leading tunes in existence are "Northfield" and "New Jerusalem." A more extended shetch of Ingalls is given under the tune of "Northfield." It may be that Ingalls wrote the words to the "Parting Hand," as well as to compose the music. He usually wrote the words to his own tunes.





R. F. M. Mann is the author of the above hymn. He was said to have had a very strong voice, a good singer and was a music teacher. He was a Georgian, living near Milledgeville, where he died several years ago, diseased in body and mind. He was a member of the Methodist church, and highly respected by all who knew him. He was also a member of the Southern Musical Convention and the Chattahoochee Musical Convention. He has seventeen tunes credited to him in the "Sacred Harp."

WALDIN. L. M.

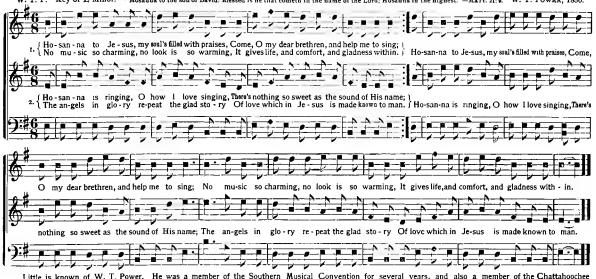


This tune was composed in 1882 and published in the December (1883) Number of the "Musical Million," by Professor A. J. Showalter, who was at that time correcting harmony for Adline S. Kieffer, editor of the above-named paper.

Professor Bryan was born in Newton County, Ga., 1861. He was educated in the common schools of that county, finally completing his musical education at Emory College under the late R. M. McIntosh, in 1887. He has composed nearly twelve hundred gospel and Sunday school songs. A great many of them are published in various tune books. He married Miss Mamie Johnson, and is at present living in Atlanta, Ga. The above hymn is one of Dr. Watts' first-class compositions, and ranks among the standard hymns of the country.

THE ROYAL BAND. 128 & 118.

W. T. P. Key of E Minor. "Hosanua to the sou of David: Blessed is he that cometh in the name of the Lord; Hosanua in the highest."-MATT. 21: 9. W. T. POWER, 1850.



Little is known of W. T. Power. He was a member of the Southern Musical Convention for several years, and also a member of the Chattahoochee Singing Convention. He only composed this one tune and hymn, so far as we have been able to ascertain. Neither have we found the time of his birth, or where and when he died. He was a teacher; and taught music in and around Georgia and Alabama for several years.

THE PROMISED LAND. C. M.

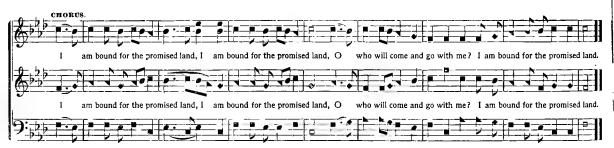
"Thine eyes shall behold the King in his beauty: they shall behold the land that is very far off."-Isa. 33; 17.

SAMUEL STENNETT, 1787. Key of F Minor.

Arr. by MISS M. DURHAM, about 1840.



3, Filled with de - light, my rap-tured soul Would here no lon - ger stay! Though Jor-dan's waves around me roll, Fearless l'd launch a-way.



Samuel Stennett was one of the most influential and highly respected ministers of the Dissenting persuasion in England, and was a confidant of many of the distinguished statesmen of his time. Doctor of Divinity was bestowed upon him by the Aberdeen University. He composed and published thirty-eight hymns. Beside this, he wrote and published theological works. He died in London in 1795.

This tune is credited to Miss M. Durham in the "Sacred Harp," as it appears on this page. We have been unable to find out anything about her, and

This tune is credited to Miss M. Durham in the "Sacred Harp," as it appears on this page. We have been unable to find out anything about her, and whether or not she arranged the tune for the "Sacred Harp," and made changes in it. The melody of this tune, and its main features, can be traced back for over one hundred years



Professor J. C. Brown is a son of S. M. Brown, who composed a great deal of music during his lifetime. Several of his tunes are in the "Sacred Harp" and other books. He has composed music for several years, and has written many hymns, being a great lover of sacred music. He has lived in Haralson County, Ga., a greater part of his life, but lives at the present time (1909) at Buchanan, Ga. He is quite feeble, and has been afflicted for several years. He is a good man, and highly respected by all who know him. The words in this hymn have been re-arranged by Professor Brown for the above hymn. The original words were composed by Augustus Toplady in 1776. See page 6 of this book.

Words of the above re-arranged by Mr. Brown. See sketch on page 120. Copyright, 1909, by J. S. James.



F. C. Perry and J. C. Perry are connected with the Perry Brothers Music Company, publishers, of Chattanooga, Tenn., and Waco, Texas. They published a soppose, called the 'Uplifting Songs," by F. Clark Perry, James B. Harris, J. A. McPhall and W. L. Conaway, as well as other publications, which are now scattered throughout the country. F. C. Perry and J. C. Perry are ready music writers, and have their songs and tunes in a large number of music books.



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The words of the above anthem are taken from the ninth verse of the sixth chapter of Matthew, which words were used by Christ in directing His disciples

how to pray, and following these words is what is called the "Lord's Prayer."

Professor G. B. Daniell has composed and written the words of several tunes. This anthem and one other, "Home in Glory," printed elsewhere in this book, are two of his tunes, composed in 1908. He has successfully taught singing schools at intervals for some time. He is a member of several singing conventions, and was one of the original organizers of the United Sacred Harp Musical Association. Mr. Daniell enjoys music, and often leads in the large singing assemblies in Georgia, and in the various conventions throughout the country. He does not follow music as an occupation, but labors for a living to support his family. He is one of the committee engaged in the revision of B. F. White's "Sacred Harp." He lives at present in Atlanta, Ga., and is a member and clerk of the Primitive Baptist church in that city. Mr. Daniell is 48 years of age, and belongs to a very numerous and influential family, a number of whom reside in Georgia and other States. Seven of his grandfather's brothers were Primitive Baptist ministers.

Copyright, 1909, by G. B. Daniell.





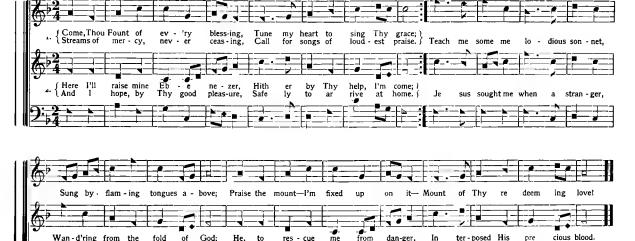
This hymn, "Jesus, my all to heaven is gone," was written by John Cennick, and Is found in the author's "Sacred Hymns," 1743, under the title, "Following Christ, the Sinner's Way to God." There has been several changes in some of the verses in the hymn since it was composed, or additions to the words, which were composed by Professor Daniell, "To that home, that beautiful home in glory." The chorus was composed in 1908, the time of the composition of the music. See sketch of Mr. Daniell under tune "After This Manner Pray Ye," on page 133.

Copyright, 1909, by Geo. B. Daniell.

"The fountain is Christ."-Zer. 13: 1. "We shall receive the blessings from the Lord, and righteousness from the God of his salvation,"-Fs. 24 5.

REV. JOHN ROBINSON, 1758. Key of F.

FRANCIS FRED. CHOPIN, 1835.



Chopin was born in 1809 and died 1849. He was one of the great masters of music. His last words were said to his attending physician, "Now my death struggle begins." He remained conscious to the last, and added, "God shows man rare favor when He reveals to him the moment of the approach of his death. This He shows me—do not disturb me."

John Robinson was born in Norfolk, Eng., 1735, and left an orphan. He was converted under preaching of Whitfield, and ordained to the Methodist ministry. He later joined the Baptist, then the Independent, and finally became a Unitarian. He died 1790.

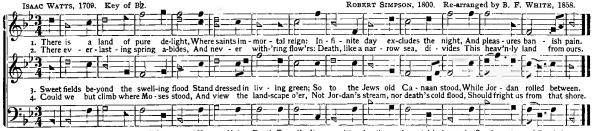


Professor J. P. Reese composed a large number of tunes in the "Sacred Harp," as well as in many other books. He was also a correspondent for musical journals and secular papers. He was born, 1828 in Jasper County, Ga., and died at his home, near Newnan, 1900. He was buried in Oak Hill Cemetery, Newnan. An extended history of him is given in James' "History of the Sacred Harp," pages 94 to 99; also on page 69 in this book.

Convergent, 1909, by I. S. James.

BALERMA. C. M.

"I have caused thee to see it with thine eves,"-DEUT, 34: 4.



The original title to this hymn was "Prospect of Heaven Makes Death Easy." It was written by the author at his home in Southampton, while sitting at a parlor window, looking over the waters and beautiful scenery. It is claimed that the view across Southampton's waters, in the direction of the Bundant, Isles of Wight, is suggesting in its exquisite imagery of the fair land of the beyond. This hymn also suggests the leading of the children of Israel to the banks of the river Jordan, which stream separated them from the promised land, that God had long before promised to the children of Israe. The crossing of the river Jordan has ever been an image of the glorious home of the good in heaven.

Robert Simpson was born in 1792 and died in 1832. He was a Scotchman, and composed a great many valuable tunes. See sketch of B. F. White on page 122.

138 ARBACOOCHEE. C. M. D. Key of F Minor. Typical of Christ's love for the church.-Isa. 63: 9. S. M. DENSON, 1908. Behold the love, the generous love, That holy David shows, Behold His kind compassion move For His afflicted foes, When they are sick. When they are sick His Behold the love, the generous love, That holy David shows, Behold His kind compassion move For His afflicted foes, When they are sick His soul complains, The spirit of the gospel reigns, And melts His pious heart, And melts His pious heart, heart, they are sick His soul complains, And seems to feel the smart, they are sick His soul complains, And seems to feel the smart, The spirit of the gospel reigns,..........And melts His pious heart, And melts His pious heart. heart. soul com - plains. And seems to feel the smart. The spir-it of the gospel reigns, And melts His pious heart, And melts His pious heart, heart. And seems to feel the smart, The spir-it of the gospel reigns,........... And melts His pious heart, And melts His pious heart, heart.

The words in this tune are the same as those in the tune "Sardinia," in B. F. White's "Sacred Harp," on page 206. The words are great favorites of Wyl 3 James, who resides in Tallapoosa, Ga., and who is a great admirer of the old sacred songs. See sketch of Professor Denson on page 110. Copyright, 199 Jr. 8. James.



John P. Rees, the author of this tune, was born in Jasper County, Ga., 1828, and died in Newnan, Ga. 1900. He was President of the Chattahoochee Singing Convention and President of the Southern Musical Convention for years. He composed a large mumber of sacred tunes, which were published in different books. He composed a large number of tunes and intended to compile a book, but died without doing so. He helped to revise the "Sacred Harp" twice, and has a large number of tunes composed by himself in that book. "Fillmore" is a stirring song, and is greatly enjoyed in conventions and singing societies.





Professor Chas. Edw. Pollock is a ready composer, and is said to be a fine director of music. He has written a great many valuable hymns and tunes. He often writes his own hymns. His music is found in many of the hymn and tune books for the past few years. A glance at his music wherever seen readily convinces one that he is an able composer. The tune, "The Bright Forever," measures up to the usual order of this gifted musician. The very name to the tune is inspiring, and add to it the words applied to the melody will produce great results if rendered in the proper spirit. He is an American composer, mostly of Sunday school and church music. He was born in 1833.

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PLEYEL'S HYMN. C. M. (Second.)

"Power belongeth unto God; also unto thee, O Lord, belongeth mercy; for thou renderest to every man according to his work."-Ps. 62: 11, 12.



The author of this hymn wrote two volumes of poetry in 1786, which were published about that time. There were three verses in place of two in the original hymn, from which these two are taken. Miss Williams was born in England in 1762. Her poems were published when she was twenty-one years old. She visited Paris in 1788, at a period of great trouble, war being waged between England and France at that time. She was arrested on suspicion of being a foreigner, and an advocate of the Girondist cause, and imprisoned. She was not released until 1794. From this time until her death she lived partly in England, but mostly in France, and died in Paris in 1827. She composed this hymn while in prison.

Ignaz Joseph Pleyel, author of the foregoing music, was born in 1757 and died in 1831 in Paris. He was the twenty-fourth child of a village school-master. He commenced the study of music when very young. He studied under Haydn, who often spoke of him as his best and dearest pupil. He was reared in Austria, and composed a great deal of music, and stood high as a muisician.

IDUMEA. C. M.

"A time to be born, and a time to die,"-Eccl. 3: 2.

A. DAVIDSON, 1817.



The original title to these words was "And Others of Riper Years." See history of Charles Wesley on page 99, and 90 other pages of this work. He composed over 6.000 hymns, and this one was among his favorite hymns,

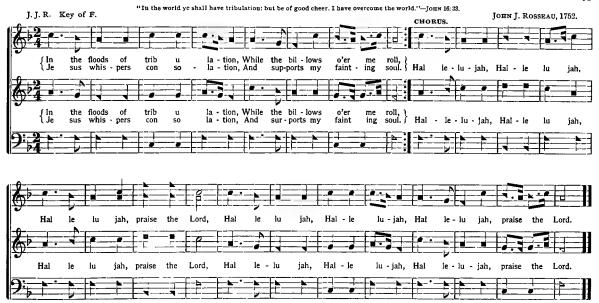
No trace can be found of A. Davidson, author of the music.

HEAVENLY KING. 7s.

"To God only wise, be glory through Jesus Christ forever."-Rom. 16: 27. JOHN CENNICK, 1742. Key of F. S. M. DENSON, 1907. 1. Children heav'n-ly King, As ye journey sweet - ly sing; Sing your Saviour's worth-y praise, Glorious are His works and ways. be glad; Christ our ad - vo - cate is made: Us to save our flesh as-sumes, Brother to z. O. ban-ished our soul be-comes. We are traveling home to God, In the way our fa - thers trod, They are hap-py now and we Soon their hap - pi - ness shall see. Fear not brethren, joy - ful stand, On the borders of our land; Je-sus Christ, our Fa-ther's Son, Bids us un - dis-mayed go on.

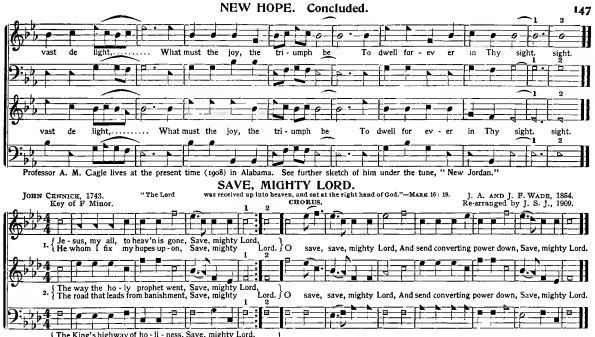
The above hymn was first published in 1742. Some changes in the words have been made. It originally had twelve stanzas. John Cennick also composed other hymns, one of them being, "Jesus, My All to Heaven is Gone." He was born in 1718 and died in 1755; was a Methodist minister. See sketch of Professor Denson on page 110.

**Operation on page 110.



The original name of the above tune was "Greenville." It was composed by John J. Rosseau. It is said that the tune was originally "Love Serenade," written about 1752. It was commonly known for a long time as "Rosseau's Dream." He was an unbelieving philosopher, musician and misguided moralist. It is claimed that he heard the melody of this tune in his dreams, and it was sung by a legion of angels. He was born in Geneva, Switzerland, in 1712 and died in 1778. He never knew his mother nor the affection or interest of his father, or other relatives. This song still survives and has passed down through the ages, and almost every child in Christendom has heard the strains of "Greenfield," "Rosseau's Dream." and "Sweet Affliction."





The King's highway of ho-1i - ness, Save, mighty Lord, }

3 { I'll go, for all Hispaths are peace, Save, mighty Lord. } O save, save, mighty Lord. And send converting power down, Save, mighty Lord. John Cennick was born in 1718 and died in 1755. He was an English Moravian, and published the above words in 1743, twelve years before he died. The name of the song was, "O Save." We have changed it to, "Save, Mighty Lord." Further notice is given of him in other parts of this book.

J. A. and J. F. Wade lived in South Carolina when they composed the above peof of music. They composed several other songs in the "Social Harp," published by John G. McCurry, in 1855. We can get no further trace of them. They were probably brothers.

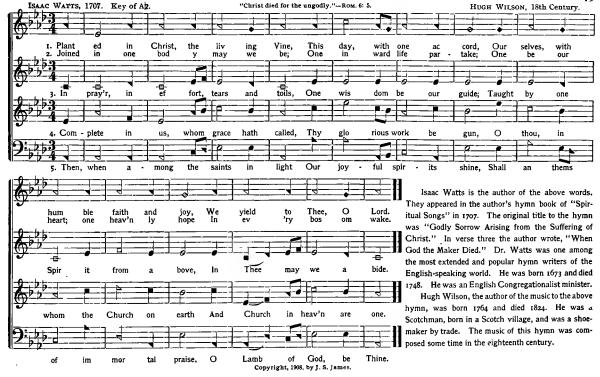


The air of "Mary Blain" is an old melody of ante-bellum days. The notes were first applied to it by Henry F. Chandler in 1854. We have been unable to get any data about him in order to give a more extended sketch. He assisted John G. McCurry in compiling the "Social Harp." Mr. McCurry lived at Amandaville, Hart County, Ga. His book, the "Social Harp," was published in 1855.

Philip Doddridge, the author of the words, was born in London in 1702. He was an English Congregationalist, and died in 1752. He spent most of his

Philip Doddridge, the author of the words, was born in London in 1702. He was an English Congregationalist, and died in 1752. He spent most of his days as pastor in New Hampton. He was a man of wide influence and reputation, and the author of many hymns and poems.

AVON. C. M.



ONLY TRUST HIM. C. M.



Rev. J. H. Stockton was a Methodist minister. He wrote the music about 1870, as also the words. This was one of the great favorites of Moody and Sankey. It was sung in many of their revival meetings in England and America, and is now placed in most of the standard hymn books of this country and many foreign countries.

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ISAAC WATTS, 1719. Key of E2.

"O praise the Lord all ye nations; praise him all ye people."-Ps. 117: 1.

J. HATTON or WM. REEVE, 1700.





Little is known of John Hatton, who is credited by a number of histories as composing "Duke Street." The biographical index of the "Angelical Hymnal" credits him as being the author of "Duke Street." He resided at Warrington, afterward at St. Helena, and then in Duke Street in the town of Windle. He composed several hymn tunes, and died 1793. He was a Presbyterian; and tradition says he was killed by being thrown from a stage coach. This is one of Isaac Watts' standard hymns, and is regarded by Robert Elson Thompson, S. T. D., in his "National Hymn Book," as being one of the up-to-date hymns of the American copyright, 1908, by J. S. James.

A SISTER'S FAREWELL.

"Suffer little children, and forbid them not, to come unto me; for of such is the kingdom of heaven. For in the resurrection they are as the angels of God in heaven."-MATT. 19: 14: 22: 30. A J. McL, 1905. Key of F. A. J. McLendon, 1905. I. Fare - well, dear broth-ers, fare you well, Pray do not weep for me, I'm go ing home with Christ to dwell Throughout e - ter - ni f - tv. 2. Dear sis - ter, thou art left a lone, But thou art kind and true, And when God calls you to come home, I hope to meet you, too, fath - er, you've been kind to me, When I was young and wild, But now, dear fath - er, do not weep, For-give your lov - ing child. loy - ing moth - er, fare you well. But do not fear a - larm. The Sayjour dear is ev - er near To shield you from all harm. When I get home to that bright world, And meet my Saviour there, And all the loved ones gone be-fore. I'll no more shed Thus we'll surround the great white throne, And dwell for ev er there, And sing God's praise thro' endless days, From sor-row, pain, and care, to - geth - er meet, And shout, and praise, and sing Hal - le - lu - ah then to our God, Our Sav-iour, and our King. may we meet and be complete With all the blood-washed throng, And cast our crowns at Je-sus' feet. And sing re-demp-tion's song. ۰

Professor A. J. McLendon, who is the author of the above tune and words, wrote the same in memory of Bertha B. Brantly, youngest daughter of Mr. and Mrs. J. D. Laminack. Professor McLendon, at this time (1900), resides in Carroll County, Ga. He has composed several tunes, and has successfully taught a number of singing schools. He is a member of the Chattahoochee Singing Convention, and for some time was its president. He helped to organize the United Sacred Harp Musical Association several years ago. He loves music, and often leads the great musical conventions of the country.

Copyright, 190°, by A. J. McLendon.



153 MRS. A. D., 1908. Key of G. "For ye yourselves are taught of God to love one another."-1 THESS 4: 9. MRS. AMANDA DENSON, 1908. FINE. CHORUS. My Chris-tian friends to whom I speak, I have a crown in view. I know there is par - a - dise. The saints all bid us come. sin - ner friends, now will you seek, How stands the case with you? p-:-a-dise, The saints all bid I know there is us come.

D. C.—And He who reigns rules earth and sky. O hea-ven is my home.

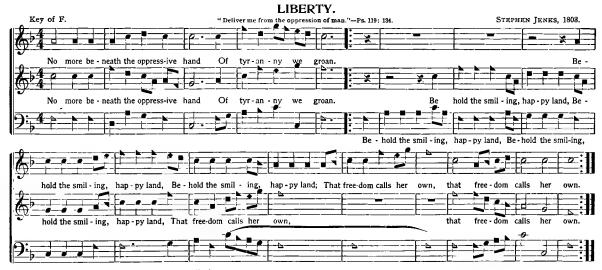
Mrs. Denson is a fine singer and leader, and often attends the singing conventions with her husband, and engages in both singing and teaching. Her maiden name was Miss Burdett, and she comes from a musical family. Copyright, 1909, by J. S. James.

JASPER.





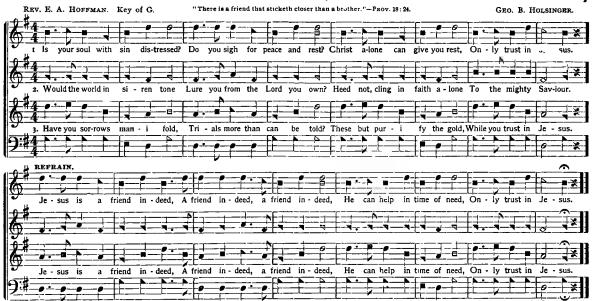
Professor T. J. Denson resides at this time (1000) in Winston County, Alabama. He has been singing ever since he was a small boy. He was taught music by his older brother, S. M. Denson. He has probably taught more singing schools and more people to sing than any teacher in Georgia or Alabama. No man lives who loves music more than Tom Denson, as he is usually called. He and his brother, S. M. Denson, have taught singing schools all over North Alabama and in several of the counties in Georgia. They have established a number of singing conventions in North Alabama. His father was a Methodist preacher, and was himself a musician. T. J. Denson and his brother, S. M. Denson, married the Misses Burdetts. The Burdetts were also a musical family. Tom and his wife both lead the music in conventions, and the great musical gatherings wherever they go. They have several children—boys and girls—and they are all well up in music, some of whom are teachers and compose music. Professor and Mrs. Denson are members of the Missionary Baptist church; their children also belong to the church. It is truly claimed that the Densons cannot be beaten in singing. All of them can sing or read music at sight regardless of notation, whether shape or round notes. T. J. Denson is president of several singing conventions in Alabama. He has several tunes in this book, and has composed a great deal of music.



LOVING KINDNESS.



This hymn was composed by Samuel Medley, as his thanksgiving song, written soon after his conversion. He was a Baptist minister, born in England in 1738 and died in 1739. He wrote 230 hymns, some of the best are the following: "Awake, My Soul, to Joyful Lays," "I Know That My Redeemer Lives," "O Could I Speak The Matchless Worth," "Mortals, Wake, With Angels Join." See sketch of T. J. Denson, page 155. Copyright, 1909, by J. S. James.



Geo. B. Holsinger, the author of the above tune, is a teacher of wide reputation, author, and composer, and a great artist of music, was born in Pennsylvania in 1831. He was educated in the common schools of that State. He studied music in the normals wherever convenient under the instructions of the following eminent musicians: B. H. Everett, Dr. H. R. Palmer, A. J. Showalter, Geo. F. Root, and others. He taught music successfully twenty-five years, and composed a great deal of valuable music. His tunes are found in many of the leading publications of the day. He is a fine director, teacher, and composer. For a long time he was connected with the music department of Bridgewater College. His home is in Virginia.

was connected with the music department of Bridgewater College. His home is in Virginia.

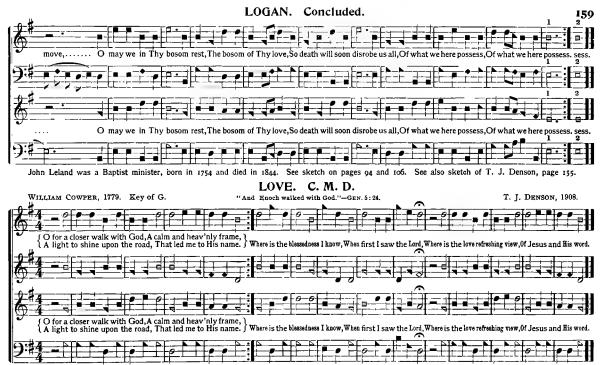
Rev. E. A. Hoffman is a gifted poet and hymn writer. He has had a great deal to do with the music world, and is a minister, composer, and teacher of music. He is a Presbyterlan, was born in Pennsylvania in 1839, and began his musical career in 1860, a year before his ministry. He has edited, composed, and compiled over forty song books. "I Must Tell Jesus" is considered one of his best songs, and is used all over Christendom.

158 JOHN LELAND, 1835. Key of E Minor. "Whose builder and maker is God ' - HEB. 11: 10. T. J. DENSON, 1908. day.... is past and gone, The evening shades appear; O may we all re-mem-ber well, The night death draws near: z. Lord, keep.... us safe this night, Se-cure from all our fears; May angels guard...... us while we sleep, Till morn - ing ap-pears. And when our days are past, And we..... from time re - move, And we from time re - move,..... And when our days are past,..... And we from time re - move, And we from time re -And when our days are past,..... And we from time remove, And we from time re - move,.....

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And when our days are past,.... And we from time remove,

And we from time re - move.....



William Cowper was born in 1730 and died in 1800. He was one of the most beloved of English poets. This suffering man was also a true Christian and died in aith of salvation through the atonement of Jesus Christ. See full sketch of Mr. Cowper under tune "New York" page three. See sketch of Professor Denson on page 155.

SEEK THE LORD. (Anthem.)

T. J. D., 1908. Key of G. Seek ye the kingdom of God."--LUKE 12: 81. T. J. DENSON, 1908. Seek ye the Lord, seek ye the Lord, seek ye the Lord, while He may be found, Call ye up-on Him while He may be found, Call ye up-on Him while He is near. Seek ye the Lord, seek ye the Lord, seek ye the Lord, while He may be found, Call ye up - on Him while He may be found, Call ye up-on Him while He is near. Let the wicked forsake his way, Let the wicked forsake his way, Let the wicked forsake his way, And the unrighteous man his tho'ts, And let him return unto the Lord, and Let the wicked forsake his way, Let the wicked forsake his way, And the unrighteous man his tho'ts, And let him return unto the Lord, and

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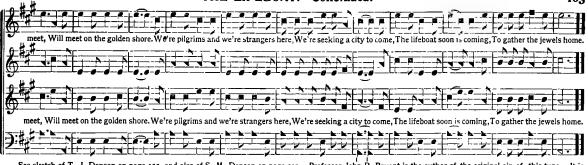
Professor T. J. Denson, the author of this tune lives in Winston County, Alabama. See further sketch of him him on page 130.



The above hymn was written in Brooklyn, N. Y., while Mr. McDonald was pastor in that city. The hymn was first sung at a national camp-meeting, held in Hampton, Mass., in 1870. It has been translated into many languages, and sung all around the globe. The words were inseparably attached to Mr. Fischer's true, "I Am Coming To The Cross." The name has been changed several times, as follows: "I Am Trusting, Lord, In Thee," "I Am Trusting, Lord," and other names. We have given it the name, "Coming To The Cross." Wm. G. Fischer was born in Baltimore, Md., in 1835. He wrote many sweet melodies, and has held many positions which required the best musicians of the country to occupy. Some of his best compositions are: "I Love To Tell The Story," "Whiter Than Snow," "The Rock That Is Higher Than I," and many others.

THE LIFEBOAT.

"Lord make me to know mine end, and the measure of my days, what it is, that I may know how frail I am."-Ps. 39: 4. N. and M. M. Brahan. Key of A. T. J. DENSON, S. M. DENSON, 1908. 1. We are floating down the stream of time, We have not long to stay; The stormy clouds of darkness Will turn to brightest day; Then let us all take courage, For 2. Some time we have felt discouraged, And tho't it all in vain, For us to lead a Christian life, And walk in Je-sus' name; But then we heard the Master say: "I 3. The life - boat soon is coming, By the eye of faith I see, As she sweeps thro' the waters, To rescue you and me, And land us safe-ly in port, With REFRAIN. we are not left alone. The lifeboat soon is coming To gather the jewels home. Then cheer, my brother, cheer, Our trials will soon be o'er, Our loved ones we will will lend a help-ing hand, If you will only trust me, I will guide you to that land." Then cheer, my brother, cheer, Our trials will soon be o'er, Our loved ones will be friends we love so dear, "Get ready," cried the Captain, "O look, she is almost here." Then cheer, my brother, cheer, Our trials will soon be o'er, Our loved ones we will Copyright, 1909, by J. S. James.



See sketch of T. J. Denson on page 155, and also of S. M. Denson on page 130. Professor John R. Bryant is the author of the original air of this tune. It is presented now as written by S. M. and T. J. Denson. BOUND FOR CANAAN.



3. He's giv-en me my or-ders, And bids me not give o'er. I'm on my way to Canaan, I'm on my way to Canaan, I'm on my way to Canaan, To the new Jerusalem.

The original name of this song was "Evening Song." Rev. John Leland was born in 1754 and died in 1844. He was a Baptist preacher. In 1801 he took a preaching tour from his home in Massachusetts to Washington with his Cheshire cheese, and made his name national on account of that trip. He wrote his own hymns. He composed the hymn, "The Day is Passed and Gone, The Evening Shades Appear." The farmers of Cheshire, for whom he was pastor, conceived the idea of sending the biggest cheese in America to President Jefferson. Mr. Leland offered to go to Washington with an ox team with it. and preach all along the way, which he did. The cheese weighed 1.450 pounds. He died with bright hopes of rest in the glory world.

E. J. King made material changes in the tune, and re-arranged it about the year 1846 He prepared it for the "Sacred Harp," See sketch on page 55.

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SWEET HOME. II, II, II, II, 5, II.

HOWARD PAYNE, 1823. Key of EZ. "We rejoice by faith in hope of the glory of God."-Rom. 5: 2. SIR HENRY BISHOP, about 1826. 'Mid scenes of con-fu-sion and crea-ture complaints. How sweet to my soul is com-mun-ion with saints: To find at the banquet of mer-cythere's 2. Sweet bonds that unite all the chil-dren of peace, And thrice precious Je-sus, whose love cannot cease; Though off from thy presence in sad-ness. I 3. I sigh from this bod - y of sin to be free, Which hinders my joy and com-mun-ion with Thee; Though now my temptations like bil - lows may CHORUS. feel in the presence of Je - sus at home. Home, home, sweet, sweet home: Pre - pare me, dear Saviour, for be-hold Thee in Pre - pare me, dear Saviour, for roam. I glo - ry at home. Home, home, sweet, sweet home;

foam, All, all, will be peace when I'm with Thee at home. Home, home, sweet, sweet home; Pre - pare me, dear Saviour, for glo ry, my home.

"Sweet Home," according to the older histories, was composed by John Howard Payne, being one of the airs of his opera, "Clari, the Maid of Milan," used by him in London in 1823. It is asserted by Mackey, an English poet, that Sir Henry Bishop, an eminent musician, composed the music, and that the air of this tune was of Sicilian nationality. It is certain, however, that John Howard Payne was the author of the words, "Mid scenes of confusion, etc." He was an American, born in New York in 1791. He was a singer of great ability, and wrote many theatrical tunes. It is claimed by some, and it seems on good authority, that he wrote the music of "Sweet Home" in 1823, as well as the words, when he was himself homeless, without friends or money, and among strangers, resting, temporarily, in an attic in Paris. His fortune after this time, however, improved, and he was appointed by the United States Government as Consul to Tunis, where he died in 1822. He began his usefulness as a clerk when 13 years of age, and edited a newspaper at that age in New York. He entered the theater in 1809, after which time he visited, in that capacity, Boston, Philadelphia, and Baltimore. In 1813 he carried his theatrical troupe to England, and first appeared at Drury Lane Theater. The publishers of "Sweet Home" cleared 2,000 guineas in two years. In 1832 more than 100,000 copies had been sold. In 1826-27 he edited a London periodical, "The Opera Glass." Returned to America in 1832, and in 1841 he represented his country as consul. In 1831 he was re-appointed. The United States has erected a monument over his remains at the Cemetery St. George, Tunis, and a bust has also been placed in Prospect Park, Brooklyn. There are many other incidents of creat interest about him.

"Pray, lest we enter into temptation."-LUKE 22 46.

Dr. H. R. PALMER, 1869.



Dr. H. R. Palmer was born in New York State in 1834. His father and mother were excellent musicians, and his early training was exceptionally good. He was an author, composer, director, lecturer, and publisher of music, and was an exceptionally fine scholar. His musician attainments were second to none in the country. He has filled many positions that none except accomplished musicians could occupy. He received the degree, Mus. Doc., from the University of Chicago in 1883. In composing and rendering music he exemplified the highest degree of genius. "Yield not to Temptation," is said to be one of his best sacred tunes. However, all of his music was considered of the very highest standard. He wrote, "Theory of Music," "Plano Primer," "Dictionary of Musical Terms," "Dictionary of Music and Musicalians," and many other standard works. He died in New York in 1908.

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The words in the above piece of music are taken from Rev. 14: 13. William Billings was born in Boston in 1746 and died there in 1800. He is buried in the old Granary burying ground in the city of his birth. He was self-taught in music. He was criticised by many musicians and music writers, and while he did not believe so much in rules, he wrote some runsic. His first book was, "New England Psalm Singer," the next was called "Billings Best." He published several other books and wrote and composed many national tunes that stirred the people of the United States. Many of his tunes still remain in the note and hymn books of the different churches. "Easter Anthems," "Heavenly Vision," "Rose of Sharon," and many other anthems, known to many people of the United States. The published several other properties of the South, were composed by him.



See sketch of J. C. Brown on page 129.

Count it all joy when ye fall into diverse temptations; knowing this, that the trying of your faith worketh patience."—James 1: 2, 8.

M. F. McWhorter, 1907.

Mixtures of joy and sorrow, I dai-ly do pass throly sometimes I am ex-alt-ed, and up-on ea-gle's wings I fly, I rise above my troubles, and hope to reach the sky.

Mixtures of joy and sorrow, I dai-ly do pass throly sometimes I am ex-alt-ed, and up-on ea-gle's wings I fly, I rise above my troubles and hope to reach the sky.

Mixtures of joy and sorrow, I dai-ly do pass throly sometimes I am ex-alt-ed, and up-on ea-gle's wings I fly, I rise above my troubles and hope to reach the sky.

The above tune was composed by Professor McWhorter in honor of "Welcome Duke." For further sketch of Professor McWhorter see tune "Kerr," on page 160 in this book. His present address is Fruit Hurst, Alabama.

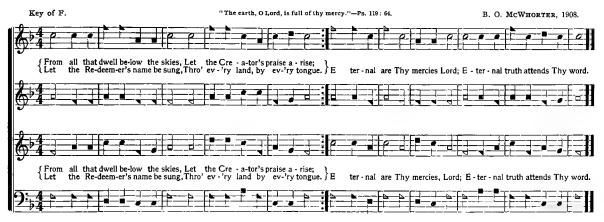
"Respectfully inscribed in honor of "Welcome Duke."



The words to the above tune are taken from Floyd's "Primitive Hymn Book," and are connected with the tune, "Endless Distress," by Rev. Edmund Dumas. The above tune, "Kerr," was composed by Professor M. F. McWhorter in memory of his friend, A. A. Kerr. Mr. McWhorter resides at the present time in Cleburne County, Alabama.

He has been engaged in the teaching of music in Alabama and Georgia for twenty five years, and is well up in music—a fine teacher, leader, singer, and composer. He is president of the Cleburne County Singing Convention, and a member of all the singing societies in his section. He is on the committee to revise the "Sacred Harp," and helped to organize the United Sacred Harp Musical Association.

ETERNAL ARE THY MERCIES.



Mr. McWhorter lives in Atlanta at this time (1909). He is a son of Professor M. F. McWhorter of Fruithurst, Ala. His people are all musical, and he is a fine leader and singer. He is a young man, twenty years old, and just beginning to compose and write music. The tunes in this book bearing his name are some of his first efforts. The words in this tune are taken from "Schenectady," in the "Sacred Harp."



See history of George Holsinger under tune of "Jesus Is a Friend." Much more could be said commending him than set out under that tune.

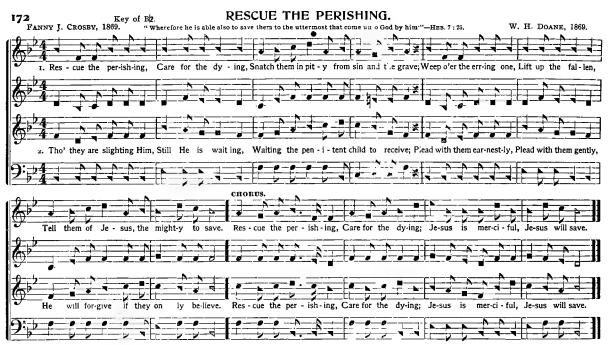
E. R. Latta was a musician of considerable experience, and wrote the above hymn, as well as many others. He was an expert musician, hymn and poetry writer.



8 | Bright in that hap-py land beams ev-'ry eye, | Kept by a Father's hand, love cannot die, | Then shall His kingdom come, Saints shall share a glorious home, And bright above the sun we reign for aye.

It is thought that Leonard P. Breedlove made some changes in the treble of the music, and re-arranged the chorus. The air of "Happy Land" came from the Hindoos, and is being hummed in the Pagan temple, and has been sung all over the world wherever missionaries have roamed. The musician, Samuel Wesley, some time in 1840, tried to substitute another melody to these lines, but "There is a happy land" seemed to carry forth its own name, and cannot be supplanted by another melody.

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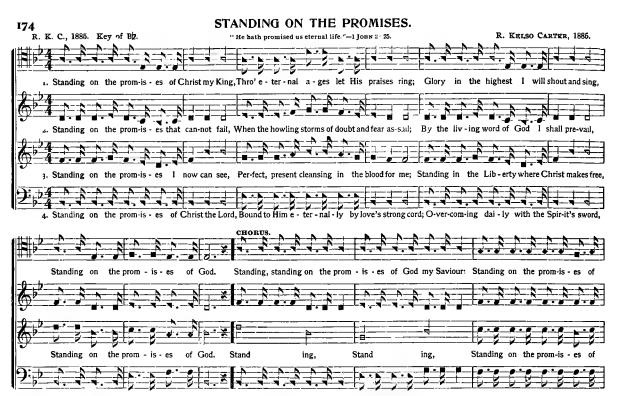
Fanny J. Crosby is known as the blind poet, having written over six thousand hymns. She became blind when six weeks old. See further history of her under tune, "Pass Me Not."

W. H. Doane was born in Connecticut in 1832, and was educated at Woodstock, Conn. He belongs to the Baptist church. He wrote his first song in 1848, and was said to have dedicated it to his schoolmates. His first book was published in 1862, another in 1864. In 1867, it is claimed, he sold over three hundred thousand copies. Since then he has composed many other pieces which have obtained great popularity. He is one of the best known American composers who have made great success in the musical world.

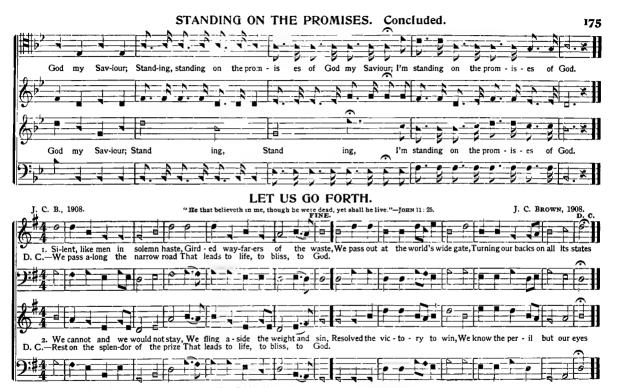
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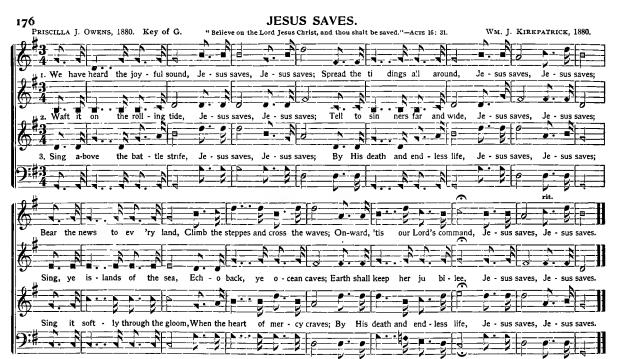
Go and work, yes, go without de-lay, In the har - vest field that's far away, Hear the Master's voice call-ing us come to - day. Professor J. B. Vaughan, author, composer, teacher, and publisher, was born in 1860. He is practically self-taught in music. His first effort as an author as an assisting Professor A. J. Showalter in publishing "Glad Tidings," in 1884. The A. J. Showalter Company published perhaps his first book, "Our Wreath," since which time he has published his own music, and has written and compiled about twenty books. He still continues to write and compose music. Some of his favorite books are: "Windows of Heaven," "Promised Day," and several others. Professor Vaughan is a ready writer, and possesses a strong musical talent. His tunes present an individuality which few composers possess. He has a fine voice, and is a splendid director and leader of large choruses, classes, and musical gatherings. He is located at Athens, Ga.



The author of this hymn is an evangelist and resides in the State of California. He has composed several other good tunes and hymns.



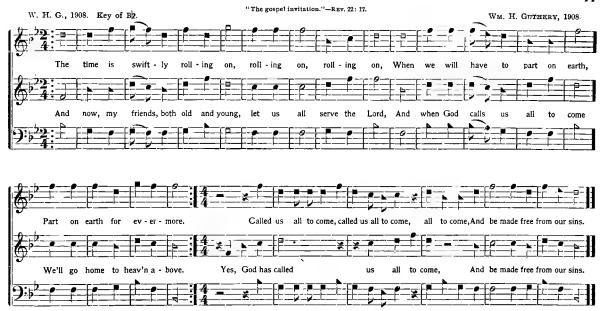
See sketch of J. C. Brown on page 129 under "New Rock of Ages."



Professor Wm. J. Kirkpatick is a teacher and composer of wide reputation. He was born February 22, 1838. He joined the Methodist church when 17 years of age, and after which he devoted his time to sacred music. He had the best instructors, and has composed many hymns, tunes, and sweet melodies. His first book was "Devotional Melodies." He has been engaged a great deal of the time in manufacturing industry. His name is a household word in nearly all of the Christian families of the United States, and he has music in all the leading tune books. He is a man of great power and influence.

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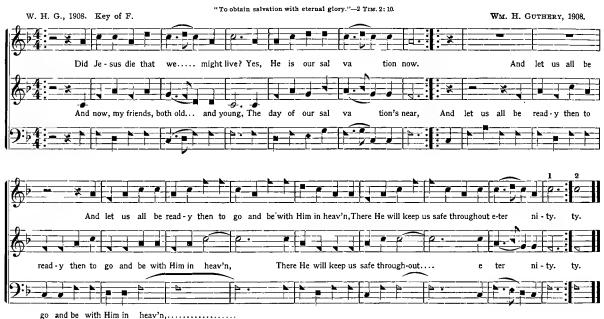
ROLLING ON.



Called us all to come, called us all to come, all to come,

William H. Guthery composed the above tune, and re-arranged the words in 1908. He lives in North Alabama, and attends all the leading musical gatherings, conventions and societies in that section of the country. He is a fine singer and a dear lover of music.

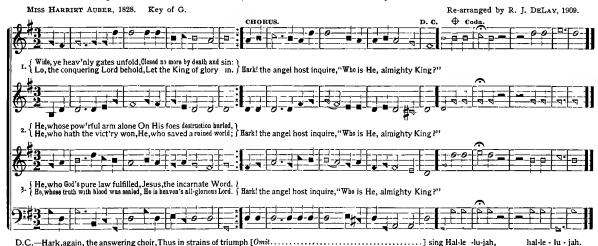
178 ETERNITY.



William H. Guthery composed the above tune and hymn. He belongs to the Cullman County (Alabama) Convention, as well as to several other musical associations in North Alabama, and attends all the leading musical associations in his section. He has composed several tunes and hymns, and is engaged in extending the art and science over the country where he lives. He has many friends among musical people.

"Lift up your heads, O ye gates; and be ye lifted up, ye everlasting doors; and the King of glory shall come in."-Ps. 24:7

NOTE. - If the Coda be sung the last note of the tune must be omitted, and the small note before the Coda takes its place,



The hymn of the above tune is based on Psalm 24. The hymn was written, or, at least, partly written, from the best sources we can gather, by Miss Harriet L. Auber. She was born in London in 1773 and died there in 1862. She was an English lady, and published a book of poems, entitled "Spirit of the Psalms." All her hymns are considered first class, and received the endorsement of Duffield, and also of Brown and Butterworth.

The above and foregoing tunes were re-arranged by R. J. DeLay and J. S. James. The original author we have been unable to find. Its original name was "Eton," and has been changed in this book to "Heavenly Gates."

Professor R. J. DeLay resides at this time (1909) in Gwinnett County, Ga. He has composed several tunes heretofore, and if he has had them published is unknown to us. He is a fine leader and director of music, and attends the musical conventions and other gatherings, and is especially fond of the old sacred songs. He has a strong, smooth tenor voice, and can reach the highest notes or strains without inconvenience. No one loves sacred songs better than he. Professor DeLay is one of the original promoters of the United Sacred Harp Musical Association, and one of the original promoters of the Sacred Harp Class in Atlanta.

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BLESSED HOME.

"And shewed me that great city, the holy Jerusalem, descending out of heaven from God."-Rev. 21: 10. W. C. D. HUNTINGDON, about 1870. Melody by J. E. BIGBY. Arr. and har. by A. J. SHOWALTER, 1905. 1. O think of a home over there, By the side of the river of light, Where the saints, all immortal and fair, Are robed in their garments of white. 2. Think of the friends ov-er there, Who be - fore us the journey have trod; Of the songs that they breathe on the air, In their home in the pal-ace of God. 3. My Sav-iour is now ov - er there; There my kindred and friends are at rest; Then away from my sor-row and care, Let me fly to the land of the blest. 4. I'll soon be at home over there, For the end of my jour-ney I see; Ma - ny dear to my heart over there. Are watching and wait-ing for me. happy home, How I long, how I long to be there; happy home, How I long, how I long to be there. Blessed home. Blessed home. How I long, how I long to be there; Blessed home, Biessed home, happy home, How I long, how I long to be there. happy home, Blessed home, happy home, How I long, how I long to be there; Blessed home, happy home, How I long, how I long to be there.

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Dr. W. C. D. Huntingdon was born in 1838. He resides in Nebraska, and is a Methodist minister. See sketch of him on page 100.

There are two tunes in this volume from Professor Showalter. The above, "Blessed Home," which he almost made new in 1905. The other tune on page 32, "Leaning on the Everlasting Arms," for want of space, we did not give the history of Professor Showalter in connection with "Leaning on the Everlasting Arms," for this tune is the equal, if not the greatest, in popularity of any tune ever composed by this gifted musician. Professor A. J. Showalter, teacher, author, editor and publisher, was born in Rockingham County, Va., in 1858. He spent his early childhood in the Old Dominion, in the Shenandoah Valley. His father, John A. Showalter, was a native Virginian, and his mother, Susannah (Miller) Showalter, traces her ancestry to Germany. They were both musical. His father was a music teacher, and was considered first-class in the profession. He was a man of high standing, Christian character, and strong religious convictions.

Professor Showalter received his training in private schools taught by his father and others. He has had the very best musical education and instruction that was possible to obtain from the musical conservatories and normal schools in the United States. After completing his studies and establishing his reputation as a teacher, in 1805, he went abroad and studied the methods of the music teachers and schools in England, France and Germany. When only 14 years of age he began his career as a teacher, by assisting his father. He taught singing schools in many counties in Virginia and West Virginia, since which time he moved to Georgia and settled in Dalton, where he now resides, 1900. For the last 20 years or more, he has taught normal schools in almost every Southern State. Thousands of people have received instructions in his normals and other musical gatherings. The fact is, his reputation as a music teacher in all branches, and especially in sacred music, extends all over the United States. He has composed some of the best sacred music now used in all Christian branches of the Church, and especially in the South. He has composed and compiled over sixty-five different music books. He is president of the A. J. Showalter Publishing Co., Dalton, Ga. In connection with this, he publishes a music journal. He has composed and published more sacred tunes than any other musician in the Southern States. The fact is, he is one of the largest contributors to the advancement of art and science of music who has resided in this country since it was first founded. He continues to teach normal schools and compose music, which requires his entire time. He is a liberal-spirited man, has done almost more than any other individual south of the Mason and Dixon line, for the cause of music. The music people regardless of notation or class, love him everywhere. He was the director and manager of the largest gathering of singers that has ever met in the Southern States, at the all-day singing at the State Fair. in Atlanta, Ga., 1005, where five thousand voices responded to his call, and left a memorable day in the history of gospel songs. Professor Showalter is an Elder in the Presbyterian church and stands high in the councils of his denomination. He is extremely liberal to all denominations, and a strong supporter of the Christian people everywhere.

The tune, "Leaning on the Everlasting Arms," has met the appreciation of nearly every Christian home in the south, as well as to spread its wings over countries wherever Christianity is preached and gospel songs sung. "Blessed Home," as arranged by Professor Showalter, is another melody that is like unto "Leaning on the Everlasting Arms." It is sung, played, and enjoyed by all Christian people.



The words of this hymn were arranged by Professor Denson in 1908, and applied to the music composed at the same date. See sketch of him on page 130. Copyright, 1909, by J. S. James.

^{*} Use mother, brother, and sister for other verses.



S. M. D., 1908. Key of F. "I will sing with the spirit, and I will sing with the understanding."—I Cor. 14: 15.

S. M. Dhinson, 1908.

B. S. M. Dhinson, 1908.

My soul's delight has been to sing of glorious days to come, to come, When I shall with my God and King forever rest at home, At home, at home, forever rest at home.

My soul's delight has been to sing of glorious days to come, to come, When I shall with my God and King forever rest at home, At home, at home, forever rest at home.

The words and music to the above tune was composed by Professor Denson. See sketch of him on page 110.



Words arranged by the author in 1908. See sketch of Professor Denson on page 110.

*Use father, mother, sister, or brother, as occasion may require.

ENOUGH FOR ME.



Rev. E. A. Hoffman, the author of the above music, was born in 1839. He was educated in the public schools of Philadelphia, and began preaching in 1861. He is a Presbyterian. His first musical composition was published in 1860, and his first music book appeared 1868, since which time he has edited and assisted in compiling over forty different song books. Many of his songs appear in books and are popular with the people. He is not a fine musician but a minister of distinction.

RESTORATION.

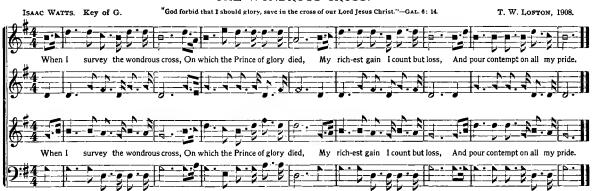


This hymn of Rev. Robert Robinson was for a long time used in connection with the tune "Nettleton," composed by J. W. Wyatt, in 1812. It is also found in connection with a large number of tunes and melodies. Mr. Robinson was born in England in 1735. He was converted under the preaching of Whitfield, and was ordained a Methodist minister. He afterward became a Baptist and then an Independent, and finally a Socinian. He died in 1797.

This tune was re-arranged by Professor T. B. Newton and Dr. S. W. Everett. Professor Newton is from Milton County, Ga. He has been teaching music in Georgia and adjoining States for fifty years, and he is a great admirer of the old "Sacred Harp" songs. His choice of notation is tunes written in four shaped notes. He has a fine voice, perfectly clear and mellow, and sings every time opportunity presents itself. He is almost in perfect health and is 72 years of age. He has taught thousands of people to sing, and no man can be found that enjoys music better than he. He has spent his life in the field of music.

Dr. S. W. Everett resides in Newton County, Georgia. He, too is a fine singer, and his choice is the four shaped notes, yet he sings out of all books. Both Proft sor Newton and Dr. Everett are strict members of the Primitive Baptist church. Both of them helped to arrange the United Sacred Harp Musical Association, and belong to many other musical conventions and societies.

THE WONDROUS CROSS.



We have given a history of Isaac Watts on page 14 and 21 of these sketches.

Professor Lofton of Alabama, the author of the above tune, is a fine director of music, has a splendid voice, and composes music with ease. He is a great lover of the old sacred songs. At the present time, 1909, he is engaged with Prof. J. L. White in revising the "Sacred Harp," which will be distributed in a few months.

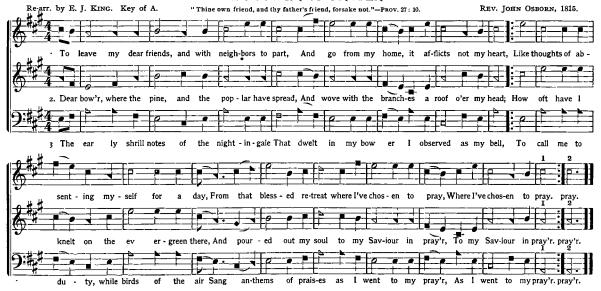
SWEEPING THROUGH THE GATES.

J. L. MOORE, about 1889. Arr. by J. L. M. Key of G. "Open ye the gates, that the righteous nation which keepeth the truth may enter in.' - ISA. 26: 2. I. I am now a child of God, I've been washed in Jesus' blood, I am watching and I'm longing while I wait; Soon on wings of love I'll fly, To a home beyond the sky. z. O the blessed Lord of light, Now uphold me by His might, And His arms enfold and comfort while I wait; I am leaning on His breast, O the sweetness of this resti 3. I am sweeping thro' the gates, Where the blessed for me wait, Where the weary workers rest for evermore; Where the strife on earth is done, And the crown of life is won. 4. Burst are all my prison bars, And I soar beyond the stars, To my Father's house, the bright and blest estate; Lo! the morn eternal breaks, And the song immortal wakes, D. S. In the blood of Calv'ry's Lamb, Washed from ev'ry stain I am, FINE. CHORUS. To my welcome, as I'm sweeping thro' the gates. Sweeping thro' the gates, Yes, I'm swe Hal-le - lu-jah! I am sweeping thro' the gates. Sweeping thro' the gates, Yes, I'm sweeping thro' the gates, Yes, I'm sweeping thro' the gates, Yes, I'm sweeping thro' the gates. of the cit - y just be-fore! Sweep ing thro' the gates. ing thro' the gates. Washed in Jesus' blood, I'm sweeping thro' the gates. Sweeping thro' the gates, Yes, I'm sweeping thro' the gates, Yes, I

Hal-le - lu-jah! I am sweeping thro' the gates.

J. L. Moore is a Georgian by birth and at the present time, 1909, is a resident of Bethlehem, Georgia. He has been studying, composing, writing and publishing music for many years. He is a fine leader, director and composer, has a splendid voice, and is well up in the art and science of his profession. Mr. Moore has published several books, and publishes a new note or song book every year or two. The above tune was used by his permission, and is considered up-to-date.

THE BOWER OF PRAYER.



John Osborn was born in New Hampshire and belonged to the Christian denomination. It is said that this tune was originally arranged from a flute interlude in one of Haydn's themes. The warbling notes of the air are full of heart feeling, and, usually, the best available treble voices sing it as a solo. In compling the "Sacred Harp," E. J. King made slight changes in the words and notes, but not enough to give him credit for the above tune.

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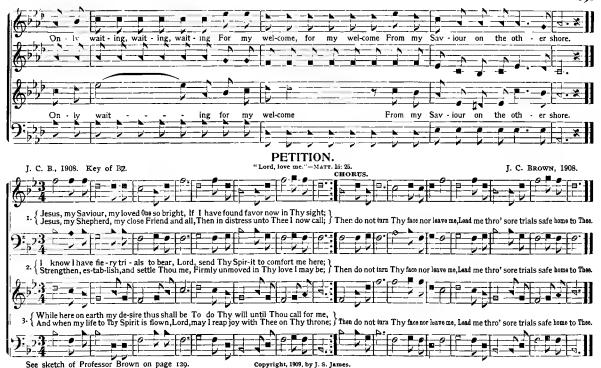


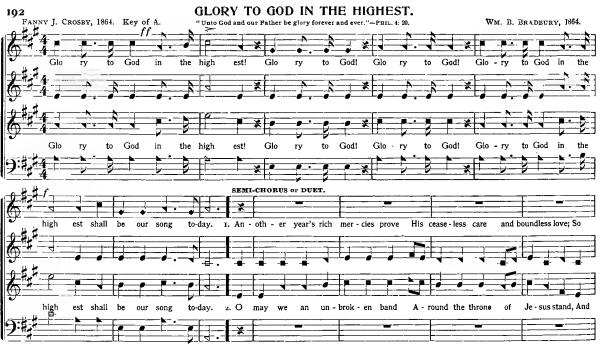
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It is highly probable the composition of the above tune, music, and words were suggested to the author from the history of Murillo, the great Spanish artist and painter. He was born in Seville, Spain, in 1618, and was one of the greatest artists in painting religious designs in almost any country. He received numerous important commissions, and was acknowledged as the head of the greatest artists in painting religious designs in almost any country. He received numerous important commissions, and was acknowledged as the head of the great art school. In 1648 he married a lady of fortune. He then maintained a handsome establishment, and his home was the resort of people of taste and fashion. In 1660 he founded the Academy of Seville, of which he was president. He fell from a scaffold in Cadiz while at work on an altar piece for the Church of the Capuchins. He returned to Seville, and in 1662 died from injuries received in the fall. In early life he painted many pictures illustrative of humble life, which were mostly scriptural and religious pieces. Many of his works are found in England, Italy, Spain, France, and other countries. Murillo was preferred in the Spanish schools on account of his original characteristics in art. It is said his drawings always represented a mellowness and softness which was rarely seen by other artists. It is also claimed that near Seville there were valleys of cedars which overlapped each other, and, at certain seasons of the year, these cedars were perfumed with wild flower vines and presented not only beautiful pictures, but the sweetest incense of odor from the flowers. Murillo often repaired to this delightful place, from which he drew many of his artistic paintings, or at least he got the outlines from this beautiful section of the country. Some years before his death it is claimed that he worked four years in painting and drawing outlines of twelve life-size paintings of Abraham, Moses, Virgin Mary, Christ, St. John on the Isle of Patmos, and other paintings of scriptural charact

James Henry Fillmore was born in 1849 and is still living. He is an American composer, and has written a great deal of excellent church and Sunday school music. He is a ready composer of church songs.





Fanny J. Crosby is the most prolific writer of Sunday school hymns that America has ever produced. She has written over six thousand hymns; some claim as high as nine thousand. She was born in 1823, and has been blind since she was six weeks old. She is now very old, and belongs to the Methodist church. Further sketches of her are given in other places in this book.

William B. Bradbury was born in 1816 and died in 1868. He composed and published over sixty different music books. Fanny J. Crosby was engaged in music work with him for several years. Further sketch of him is given in another part of this book.

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pi - lot here be - low, To steer thro' life's tempestuous

sea, Where stormy winds do blow.

ter - nal Spir

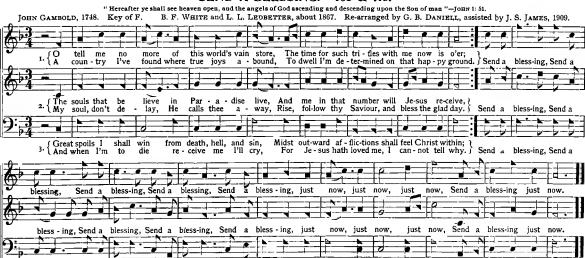
deign to be My

Hall was born in Massachusetts in 1785. He was a farmer, and manufactured straw bonnets, kept a hotel, and taught a singing school. Music was only an avocation, however, and he was an artist in his way. He composed a number of tunes. From the best information that can be had, he was almost self-taught in music. Some of his tunes have come down through all the different note books, among them, "Morning Glory," "Restoration," "Hosanna," "Harmony." "Zion," "Devotion," and a number of others.

"Harmony," "Zion," "Devotion," and a number of others.

E. J. King was an associate of B. F. White in getting out the "Sacred Harp," and helped revise it once or twice. He has several songs in that book. It is thought that he added the chorus, as well as applied the words, of "Canaan's Land," and changed its name by adding "Land to Canaan," making the tune "Canaan's Land," and changed its name by adding "Land to Canaan," making the tune "Canaan's Land," and changed its name by adding "Land to Canaan," making the tune "Canaan's Land," and changed its name by adding "Land to Canaan," making the tune "Canaan's Land," and changed its name by adding "Land to Canaan," making the tune "Canaan's Land," and changed its name by adding "Land to Canaan," making the tune "Canaan's Land," and changed its name by adding "Land to Canaan," making the tune "Canaan's Land," and changed its name by adding "Land to Canaan," making the tune "Canaan's Land," and changed its name by adding "Land to Canaan," making the tune "Canaan's Land," and changed its name by adding "Land to Canaan," making the tune "Canaan's Land," and changed its name by adding "Land to Canaan," making the tune "Canaan's Land," and changed its name by adding "Land to Canaan," making the tune "Canaan's Land," and changed its name by adding "Land to Canaan," and the changed its name by adding "Land to Canaan," and the changed its name by adding "Land to Canaan," and the changed its name by adding "Land to Canaan," and the changed its name by adding "Land to Canaan," and the changed its name by adding "Land to Canaan," and the changed its name by adding "Land to Canaan," and the changed "Land to Canaan," and the changed its name by adding "Land to Canaan," and the changed its name by adding "Land to Canaan," and the changed its name by adding "Land to Canaan," and the changed its name by adding "Land to Canaan," and the changed its name by adding "Land to Canaan," and the changed its name by adding "Land to Canaan," and the changed its name by adding "Land to Canaa

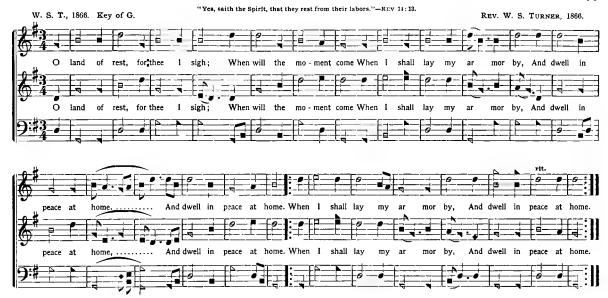
SEND A BLESSING. 105 & 115.



This hymn is taken from the author's works of 1748. It originally contained 14 three-line stanzas. Dr. Gambold was a bishop of the Moravian or United Brethren church. He was born in South Wales in 1711, and educated at Oxford. He entered the ministry of the Church of England, but joined the Moravian church in 1742, and in 1754 was made a bishop among them. He wrote several prose works, and edited a volume of hymns which was published in 1748. He died in 1771. This and "Thee We Adore, Eternal Lord," are considered his best hymns.

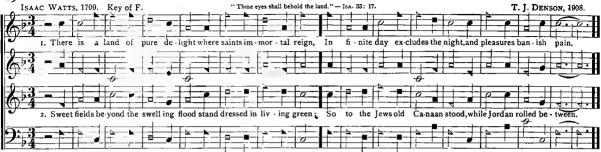
This tune is credited to B. F. White and L. L. Ledbetter in the "Sacred Harp," and supposed to have been composed or re-arranged by them about 1867.





W. S. Turner was the son of J. R. Turner and was a Methodist minister. His father was for many years a singing teacher, and composed several tunes. He and his son, in their lifetime, composed and prepared a large number of tunes, intending to publish a note and song book, but they died before it was completed, and the manuscript was lost or burned. J. R. Turner was born in Hancock County, Ga., in 1807, died in Carroll County, Ga., and was buried at Wesley chapel, Methodist church. W. S. Turner, the author of the above tune and words, died at Fort Valley, Ga., in 1801. He composed a large number of hymns and tunes, and was an itinerant preacher. For a full sketch of Professor J. R. Turner and Rev. W. S. Turner we refer to James' brief history of the "Sacred Harp," pages 91 and 137.

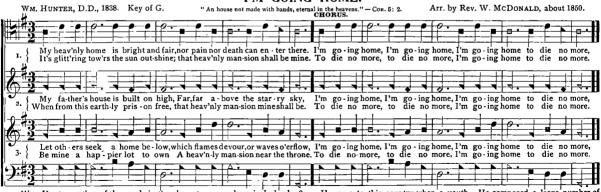
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This hymn of Dr. Watts stands in the Rev. Lewis Benson's compilation of the best church hymns of American Churches, No. 87, of a vast number of hymns of the seven leading denominations of the United States. It is considered one of the best, and heartily approved by all Christian denominations. Further details of the hymns of Dr. Watts appear elsewhere in this book. Sketch of Prof. Denson appears on page 155.

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I'M GOING HOME.



Wm. Hunter, author of the words in the above tune, was born in Ireland, 1811. He came to this country when a youth. He composed a large number of hymns. The above hymn is supposed to have been composed about 1838. He published hymns in 1838, 1845, 1851, and 1860. He belonged to the Methodist Episcopal Church. He died in 1877.

Rev. Wm. McDonald was a Methodist minister. He was born in Belmont, Me., 1820. He was considered an able preacher. He was stationed in various town and cities in the Northwest in 1870. He entered the Evangelic work and was a great advocate to Christian holiness. He edited for a long time "Christian, Witness." He is the author of seven church music books and various other volumes,

BY FAITH I SEEK.



Prof. O. H. Handley, the composer of the above tune, resides in North Alabama. He is a great believer in the old melodies written in four shape notes and in the old style of writing harmony. He has composed other music before, but none of his tunes have ever before been published, if so it is unknown to the writer. He is a first class leader and director of music.

Prof. Wm. P. MacKay composed the words to the above tune in 1866; it was written for the "Gospel Hymns," and first published with them.

The tune, "Revive us again" was composed by Jenkins Husband, who was born in England, 1760. He came to the United States about 1790, settled in Philadelphia, Penn., where he taught music, and was Clerk of St. Paul's P. E. Church. He died in 1825. The tune was composed between 1810 and 1825, the exact date is not known.



2. Oh, for grace to love Thee more, and the Saviour's name a dore. Would I could from sin be free, Oh, dear Lord, remember me. The above tune is named in honor of Profs. S. M. & T. J. Denson, who reside in Winston county, Ala. Prof. McWhorter received instructions in music from them and named the tune for them.



Prof. J. L. Moore, the author of the above tune, lives at this time, 1909, at Bethleham, Ga. He is well posted in music, has been teaching for many years in Georgia and adjoining states. He has composed some very fine sacred music. Has published several books and continues to write hymns and compose music firm year to year. He is a fine director, teacher and composer, and is greatly interested in his profession, and has made quite a reputation as a music man. He also has a turn for the classic music, but his aim is to give to the world sacred songs and tunes.

"They were strangers and pilgrims on the earth, "- Hrs. 11: 13.

M. F. McWhorter, 1908.



Jesse Mercer, the composer of the words, was a Primitive Baptist minister, who resided at Washington, Ga., or at least the words were first published in his hymn book in 1830 called the "Cluster," on page 337.

HEAVEN'S MY HOME. 11s.

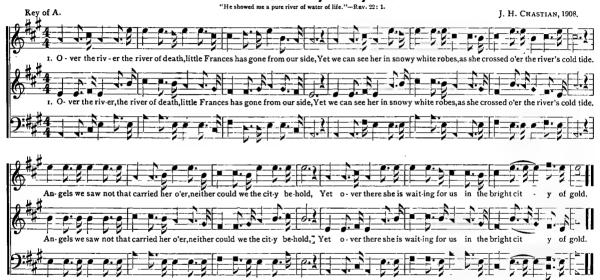
R. H. DAVIS and J. S. TERRY, 1869. Key of G. "In heaven we look for the Saviour, the Lord Jesus Christ." - Phil. 3: 20.



(History of "Heaven's My Home.")

The preceding tune, appearing on page 119 of the "Sacred Harp," is supposed to have been composed about 1869. It is credited to R. H. Davis and J. S. Terry, butlittle is known of either of them. They were prominent in the sacred musical conventions and societies from 1850 up to the early seventies. We have been mable to get any data about them since that time. The tune here presented is practically as it appears in the above named book, a few immaterial changes are made, to carry out the seeming intention of the music.

CITY OF GOLD. 7. 6. 6. 7. 6. 6.



Prof. T. H. Chastian lives in Carroll County, Ga., at this time, 1909. He is a strict member of the Primitive Baptist Church, and has been for many years. He has been teaching singing schools for forty years or more. He is specially fond of the old melodies, and prefers the four shaped system of notation. He has been a member of the Chattahoochee Musical Convention over forty years. He is a good leader and director and greatly loved by his musical brethren. He has composed a good deal of fine music. He sings in all books, but prefers the four shape tunes. He often attends the great musical gatherings in his reach.



Dr. F. Smith was an American Baptist minister, born 1808 and died 1895. He wrote some very fine hymns. Some of them are: "My Country, 'tis of Thee," "When the Harvest is Past and the Summer is Gone," and the above hymn. It was composed on the death of a young lady, and supposed to have been composed between 1830 and 1840. The tune has been arranged in its present form by Prof. T. B. Newton and M. D. Farris, 1909. See history of Lowell Mason under the tune, "Marlow," page 2.

"Alleluia: for the Lord God omnipotent reigneth. Let us be glad and rejoice and give honor to him: for the marriage feast of the Lamb has come."-Rev. 19: 6, 7, S. D., 1909. Key of F. MRS. SIDNEY DENSON, wife of S. M. Denson, 1909. I. O ring the bells of heaven high, The marriage feast has come. The glorious ju-bi - lee is nigh. The saints are go - ing home: The might-y pen-nants 2. The King is muster - ing His guests, I see His glorious band: I see the shin-ing hab-it - ants Of far - off Beu-lah land: They come, they come on 3. From cloud to cloud, from dome to dome, The myriad army cries, The marriage of the Lamb has come, The marriage in the skies; Come, bring the lin-en 4. The bridgeroom, too, methinks I see While myriad voices ring, Chiefest among ten thousand, He, Im-man - u - el, my King; Thrice blessed are they who Fine. OD. S. of the skies Are waving in the air, And o'er the gates of Zion rise The battlements so fair. The battlements so fair, so fair. The battlements so fair, wings of light, I hear the bugle blast, I know the reign of sin's dark night For ever-more is past. ev · er-more is past. . . For ev-er-more is past. white and clean. The wedding greets prepare, The garments gleam like silv'ry sheen, The bridal robe so fair. The bridal robe so The brid-al robe so fair.

hear the call, A mighty angel cries, Haste to the supper of the Lamb, The marriage in the skies. The marriage in the skies, the skie



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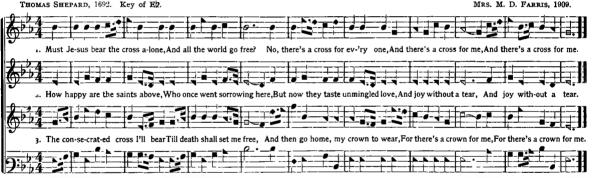
Fanny J. Crosby was the most prolific and popular Sunday school hymn writer in America. She was born in New York in 1823 and died in 1968. She began writing poems when eight years old, and at the age of fifteen she entered the Institute for the Blind, in New York City. She spent seven years there as a pupil and eleven as a teacher. In 1884, she published a volume, entitled "The Blind Girl," and other poems, and in 1888, another book of poems. She was converted in 1851, and joined the Methodist church. In 1859 she was married to Mr. Alexander Van Alstyne, who was also blind and a teacher in the same institute. Their lives were congenial and helpful to each other; but as a hymn writer she signed her maiden name as long as she lived. In the year of her marriage she issued another volume of poems. She was employed by William B. Bradbury the last four years of his life. The firm of Biglow & Main then engaged her to write three hymns a week the year around. She wrote over four thousand Sunday school hymns.

Dr. W. H. Doane composed this tune about 1883. He is a member of the Baptist church. Fanny Crosby was a close friend of his, and they often met and talked over their religious experiences, music, and the battle of life. He has written many valuable tunes and hymns, most of which he sold over three thousand copies. Mr. Doane is a Doctor of Music, and resides most of his time in Cincinnati. Ohio. Among some of his standard pieces are, "The Old Story." "Pass Me

Not." "Draw Me Nearer," "Near the Cross," and many others. Dr. Doane is beloved by thousands of people.

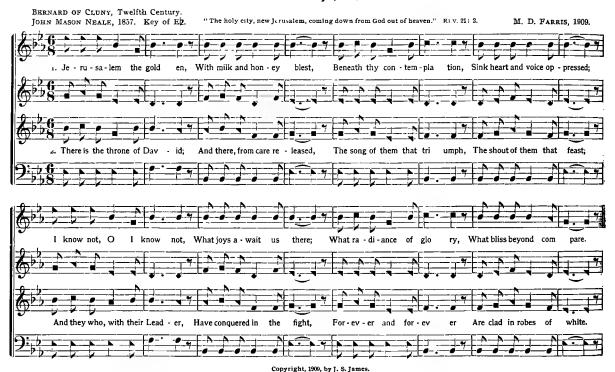
HAPPY HOME. C. M.

"It any man will come after me, let him deny himself, and take up his cross daily, and follow me."—LUKE 9: 23.



Mrs. Farris, whose maiden name was Belcher, is the wife of M. D. Farris, whose name is mentioned elsewhere in these sketches. She was born in 1866, and at the present time, 1909, resides in Atlanta, Georgia. The above tune is her first composition. Nature has given her a sweet, clear voice, which has been well cultivated and preserved. She is always happy when among musical people. She loves all sacred music, however, and is very partial to the old standard hymns and melodies. Besides being a fine singer, she also plays well on instruments.

The above hymn was taken from the author's "Penitential Cries," in 1602. This is one of the oldest hymns as it originally stood. The first lines were originally written, "Shall Simon bear thy cross alone, and other saints be free?" It is over three hundred years old, and yet it is one of the greatest hymns of the present age, and appears in all the standard hymn books of this and other countries.





Rev. John Mason Neale, D. D., was born in 1818, and was graduated at Trinity College, Cambridge, in 1840. He was a prolific writer, and the best known hymns among his published works are hymns for children and anthems for Easter. He was a minister of great reputation, and died in 1866. The words in this hymn were written in a crude way by Bernard Cluny in the twelfth century. Parts of it is over seven hundred years old.

M. D. Farris, the author of the above music, resides in Atlanta, Georgia, at the present time, 1909. He wrote music fourteen or fifteen years ago, but the above is his first effort for several years. He is especially fond of the old sacred melodies, and the writing of four staffs and four shaped notes. With a small number of others, he established the first Sacred Harp class in Atlanta, Georgia, in 1900, which has grown into thousands of people. Mr. Farris is well up in music, and he is a possessor of a very fine voice. He is a splendid leader and director of large classes and conventions. His father was a music teacher, and died in 1807. He taught music, off and on, for over a half century. He taught in the "Sacred Harp," by Lowell Mason, the "Southern Harmony," the "Missouri Harmony," the "Sacred Harp," by B. F. White, and other books. M. D. Farris has not continued teaching music consecutively, but occasionally taught a school. He helped to organize the United Sacred Harp Musical Association. He is on the committee to revise the "Sacred Harp," and is one of the managers of that association. He plays on the violin and other instruments.

THE GREAT ROLL-CALL.



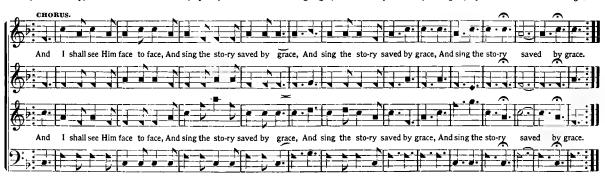


The above hymn was written by Lacy Freer Shaffer, of Atlanta, Ga. Mr. Shaffer is a ready writer of poems, of which he has written a large number. Sometime in the future he intends publishing a book of his own compositions. An inspection will show they are first-class. Mr. Shaffer was a boy editor in Dakota before the territory was admitted as a State in 1886. He was a member of the convention adopting her constitution on becoming a State. Before he was twenty years old he studied the poetical works of Longfellow, Whittier, Meredith, Holland, Burns, Bryant, Shakespeare, and others. He has been engaged twenty-five years as editor and publisher, and for fifteen years has resided in Atlanta, Ga. It is believed the above composition will prove quite a favorite.

The history of S. M. Denson appears on page 110 and of T. J. Denson on page 155 in this book.



4. Some day, till then I'll watch and wait, my lamp all trimmed and burning bright, Then when my Saviour opes the gate, My soul to Him will take its flight.



Rev. H. S. Reese was born in Jasper County, Ga., 1827, and is now living at Turin, Ga. He is a minister of the Missionary Baptist church, and has been preaching over fifty-five years; has baptized thousands of people, and has married hundreds of couples. He is a twin brother of Professor J. P. Reese, deceased. He contributed fourteen tunes to the "Sacred Harp," and composed a number of other first-class tunes. The first tune he composed was "Traveling Pilgrim," on page 70 of this book. He wrote "Some Day" in his eighty-third year, and says: "I love music, and would leave a legacy of sweet music to be sung by others. When this faltering tongue is silent in the grave, yet in heaven, music will be my eternal theme."

HEAVENLY PORT.



Professor J. E. Eason resides at this time (1909) in Carroll County, Ga. He has been teaching music for several years, and is a fine leader and director. He is a member of the Missionary Baptist church and of the United Sacred Harp Musical Association, and also a member of the committee of revision of the "Sacred Harp." He is doing great work in his section for music. Copyright, 1909, by J. S. James.

FROM THE CROSS TO THE CROWN.



Professor F. L. Eiland, author of the above music and words, lives at this time (1909) at Myrtle Springs, Texas. He was for sometime connected with Telion Publishing Company, of Fort Worth, as manager. He has composed music for several years. The above tune is considered one of his best songs. It is a favorite by many sacred song missions. We publish it in this book by request of some of its admirers.

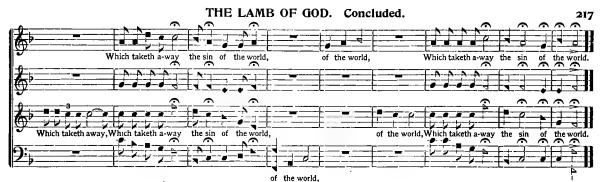
N. B.—The Treble should be sung on same tone as the Tenor, 4 tones below its present position. Did not discover mistake in time to alter plate.

J. S. J.



The words to the above tune were composed by Isaac Watts. See sketch and history of Geo. B. Daniell, author of the music of "After This Manner Pray Ye," page 132.





The words, "In those days came John the Baptist preaching in the wilderness," is found in Matthew 3: 1. The same words appear in Mark 1: 14, 15, and in Luke 3: 2, 3. By some it is claimed this matter was forefold in Joshua 4: 10. In Daniel 2: 44 the kingd preached by John was prophesied to be set up. A vision of it was seen by Daniel. See 10: 7. This was told to him. John 1: 20. The remaining words in the above tune appears: "Behold the Lamb of God which taketh away the sin of the world." Again, in verse 36 of the same chapter, John says, "Behold the Lamb of God." This is also referred to but in different words in Romans 1: 3; Galatians 4: 4; Hebrews 2: 11, 14, 16, 17.

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Dr. S. F. Smith, the composer of the above tune is also author of "My Country, 'Tis of Thee." These words were composed for missionaries. Dr. Smith was a Baptist preacher, and did a great deal of missionary work. He edited a missionary paper, and composed a great many hymns, and was a fine writer of prose. He was born in Boston 1808 and died in 1808. See sketch of J. P. Reese in other parts of this book.

MY JESUS IS ABLE TO SAVE.



See sketch of Rev. E. A. Hoffman, the author of the words, under the tune, "Jesus Is a Friend," page 157.

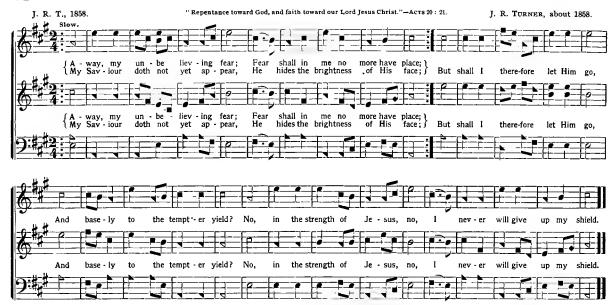
Professor B. B. Beall, the composer of the music, resides at the present time (1909) near Douglasville, Ga. He has composed and compiled the following song books: "Bright Beautiful Bells," 1900; "Gems for the Sunday School," 1902; "Joyful Lays, No. 1," 1903; "Joyful Lays, No. 2," 1905; "Beall's Gospel Songs, No. 1," 1907. He commenced composing music in 1890. He began teaching music in 1892, and has continued ever since. Professor Beall is a very competent musician. He first took lessons from his mother, who was a daughter of S. M. Brown, who composed several tunes in the "Sacred Harp" and other books. He also received instructions from F. P. and W. F. Morris, T. N. Beall, his brother, Professor A. J. Showalter, of Dalton, Ga., and Edwin Moore, of New York. He graduated and holds diplomas from the last two named. Mr. Beall took the first honors in the Showalter-Moore Normal Musical Institute at Mayfield, Texas, in 1898. There were about one hundred composers and teachers in this institute. Professor Beall keeps right in touch with the leading musical publications in this and other countries. He is a fine leader, director and singer. He was born at Dallas, Ga., May 25, 1874. Mr. Beall is a consistent member of the church.

FLEMING. C. M.

"In whom we have redemption through his blood, forgiveness of sins according to the riches of his grace."—RPH. 1: 7.



The original title to the above hymn was, "Godly Sorrow Arising From the Sufferings of Christ." It was first published in Watts' "Hymn Book No. 2." It originally contained six verses. It is found in all the principal hymn books in this and foreign countries. See sketches of Isaac Watts elsewhere in this book. Professor J. M. Sweeney resides at this time (1909) at Forest Park, Ga. He is a fine singer, leader, and director of music, and is a great lover of the old sacred songs, but uses all song books. He is a member of the United Sacred Harp Musical Association and many others.



Professor James R. Turner, author of the above words and music, was born in Hancock County in 1807, died in 1874, and buried at Wesley Chapel, Villa Rica, Ga. He was the father of W. S. Turner, who is the author of some music in this book. He was a fine singer, leader, and teacher. He taught music in Georgia and Alabama for more than forty years, and helped revise the "Sacred Harp" in 1858. He was a great and good man. His son, W. S. Turner, and himself composed music, and intended to publish a song book, but died before doing so. A full history of J. R. Turner appears in James' "Brief History of the Sacred Harp," pages 91-95. He was a member of the Chattahoochee Music Convention from the time of its organization in 1852 up to the time of his death. He gave the wrifer his first instruction in music. We print the above tune just as it was originally composed by him.

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